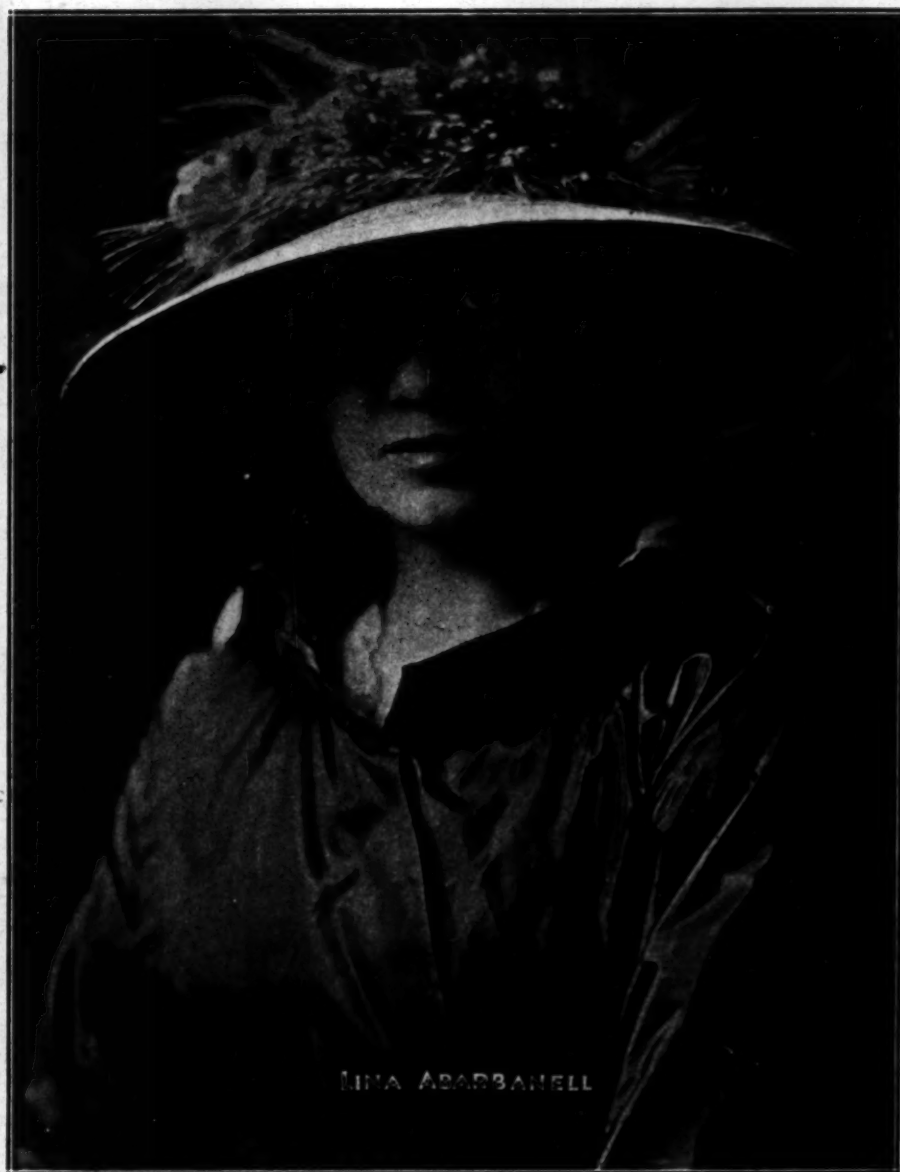


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# NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL

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NEW YORK, SEPTEMBER 30, 1916.

VOLUME LXIV.—No. 34  
Price, Ten Cents.

## UNION BOYCOTT ON TWO N. Y. HOUSES.

MAY BE START OF BIG THEATRICAL STRIKE.

A boycott, with parading pickets and street meetings, is being waged against the Bronx theatres of David V. Picker by delegates from the Stage Hands, Musicians and Operators' Unions, and many persons interested in theatrical labor controversies profess to see in the movement the beginning of the threatened New York actors' strike. From their standpoint the measures being adopted against Mr. Picker are only preliminary ones, made in an effort to feel out the attitude of managers, and if they are successful other houses will soon find themselves embroiled in labor troubles.

The Picker houses affected are the Spooner and Burland, the former at One Hundred and Sixty-third Street and Southern Boulevard, and the other at One Hundred and Sixty-fifth Street and Prospect Avenue. Another house, the Rialto, which Mr. Picker operates in Brooklyn, is not yet affected.

The trouble started two weeks ago, according to Manager Jacoby, of the Spooner, when delegates of the unions mentioned approached Mr. Picker and asked that he discharge the non-union musicians, operators and stage crew which he employs, and hire union men in their places. Mr. Picker replied, according to Mr. Jacoby, that he did not believe that would be fair, inasmuch as the men had always performed their duties well. He had no objection, he said, to their joining the union if they desired, but he did not wish to discharge them.

The billposters, who were union men, were then called out and the boycott began. Street meetings were held nightly in front of or near the two theatres, and passing patrons informed that the two houses are unfair to union labor. Pickets, bearing huge signs on which "We do not patronize the Spooner Theatre because it is unfair to union labor," were also assigned to patrol in front of the houses. Both means are still being employed by the delegates, who report them very successful.

During the past week the Corse Payton Stock Co. has been appearing at the Spooner and, according to Mr. Jacoby, the White Rats Actors' Union, of which Payton is a member called upon him to end his engagement, thereby supporting the delegates of the other unions. Payton, it is said, refused to comply with the request, saying he had a gold card, entitling him to life membership in the Rats, and would follow his own discretion in the matter.

It was reported among the pickets in front of the Spooner that as soon as the Picker houses are brought into line the union will make the same demand upon the Loew houses, and gradually expand until every manager in the city will have to face the question of whether he does or does not wish to employ union labor exclusively.

Conferences are being held from day to day between Mr. Picker and the delegates, but a settlement of the trouble seems to be no nearer now than when it started. Manager Jacoby wished it plainly understood that Mr. Picker has not the slightest objection to his employees becoming members of the union if they so desire, but does refuse to discharge them just because they have not made that affiliation. All of them have given good service, he says, and Mr. Picker is appreciative.

## BILLIE BURKE EXPECTS STORK.

TINY VISITOR WILL ARRIVE SOON, IT IS REPORTED.

Billie Burke, star of George Kleine's motion picture, "Gloria's Romance," it is whispered, is soon to be cast for a far more important role. Ere the leaves fall from the trees, gossip reports, the radiant Billie will appear as the leading woman in a drama of life called "Mother." The all star supporting cast will, of course, include Florenz Ziegfeld Jr., husband of Billie, and a tiny youngster, name and sex later to be announced.

A host of film fans, friends in the film industry and associates during the filming of the picture novel, will join in the toast: "Here's to you, Baby Ziegfeld; may you be one-half as clever as your famous daddy, and one-half as beautiful as your radiant mother."

## O'HEARN WANTS CLARA K. YOUNG SIGN REMOVED.

There will be a dark spot on the "Great White Way" if William J. O'Hearn, the theatrical cleaner, is successful in his attempt to have the huge electric sign of the Clara Kimball Young Film Corporation removed from the James drug store corner, at Broadway and Forty-sixth Street. Last week, Mr. O'Hearn served upon the Clara Kimball Young Corporation a notice to remove the sign within five days, on the ground that it infringes his rights as tenant of the third floor of the James Building, and is a public nuisance.

The sign in question is one of the largest and most striking of the many electric displays on Longacre Square, and has attracted wide attention. It is said that the Clara Kimball Young Corporation pays a yearly rental of \$9,000 for the privilege alone. In addition to this amount Edgar Seiden, who negotiated the rights for the sign, is reported to receive a yearly commission of \$2,000.

Whether or not Mr. O'Hearn succeeds in his attempt to have the sign removed, Lewis J. Selznick, president of the Clara Kimball Young Corporation, will have a big electric display in the heart of the theatrical district, as he has secured the right to the use of the downtown wall of the Godfrey Building, at Seventh Avenue and Forty-ninth Street, in which are located his many enterprises, and will erect another large illuminated sign for the advertising of his productions.

## ZIMMERMAN ERECTING THEATRE.

NEW HOUSE IN CHESTER WILL MAKE FOURTH HE CONTROLS.

PHILADELPHIA, Sept. 25.—J. Fred Zimmerman, of Nixon & Zimmerman, awarded a contract last week for a \$200,000 theatre, which he will have erected at Chester, Pa. It will be known as the Edgemont, and is to be of fireproof construction, occupying a lot 100 by 150 feet. The seating capacity will be 2,500.

This new house will be on the Keith vaudeville circuit, and will be under the management of M. W. Taylor.

## W. H. DONALDSON SERIOUSLY ILL.

W. H. Donaldson, owner of a weekly amusement journal, has been stricken seriously ill.

## MOVIE THEATRE ON B'WAY FOR ISMAN.

WILL ERECT PALATIAL HOUSE NEXT TO COLUMBIA.

It became known this week that Felix Isman, real estate operator, who is also heavily interested in various theatrical ventures, proposes to further add to Broadway's already imposing array of film theatres by the erection of a motion picture house at 711 Seventh Avenue.

The location chosen is adjacent to the Columbia Theatre, the home of burlesque, and the block in question seems to have taken on a new lease of business life, as several signs along that street announce the opening of new projects in the near future. The site is at present occupied by an untenanted saloon.

It is said to be Isman's intention to use the front of the former liquor emporium simply as an entrance, erecting a spacious theatre on the lots which run for several hundred feet in the rear, as he owns all of the property in question. Stanley Mastbaum, one of Mr. Isman's business associates, owns and operates the Stanley, a well paying proposition situated on Seventh Avenue, below Forty-second Street.

The plans for the contemplated cinema theatre are now being drawn up under Isman's direction, and the work of tearing down the present building will begin shortly. It is believed Mr. Isman will erect a theatre catering to the movie public at popular prices.

It would appear that the rumors which have been flying thick and fast anent the possibilities of two new picture theatres for Broadway were at least partly confirmed by Isman's selection of the site mentioned. The position is logical, for while the Strand is situated only a few blocks away, the overflow of this theatre on many occasions would gladly turn to another place of first class entertainment in the immediate neighborhood. As a rival of the beautiful Broadway Theatre, Isman's projected Seventh Avenue house should make things lively in garnering the money of the transient New York picture patron.

A first class entertainment of feature films, minus the expensive musical embellishments of the Strand, at a popular scale of prices, should have no difficulty in competing with the present house, which now has things all its own way.

## ACTRESS SUES RESTAURANT.

Elvira A. Lamb, vaudeville performer, has brought an action against Oreste Glioito, the restaurateur, for \$10,000.

The complaint, filed by James A. Timony, her attorney, alleges that on Oct. 7, while in the defendant's restaurant, at 108 West Forty-ninth Street, she fell, sustaining injuries which incapacitated her for several months. The place was in darkness, she avers, and the floors were ripped open, causing her to stumble and fall.

## SWOR AND MACK PART.

The team of Swor and Mack, recently appearing at the Winter Garden, have come to a parting of the ways. It is believed Swor contemplates an invasion of vaudeville, his first love. The remaining member will continue as a black face single in the Shubert show.



# GERMAN THEATRES MULTIPLYING.

## THREE N. Y. HOUSES TO GIVE TEUTON PLAYS.

### BANDBOX JOINS IRVING PLACE AND YORKVILLE.

Whether it is a result of the war, as some persons declare, or of other causes, the German theatre movement is rapidly gaining in New York, for there will be three stages devoted to the presentation of German plays during the remainder of the present season.

To the Irving Place, the classical home of German drama in Manhattan, and the Yorkville, which reverted to German entertainments last Spring, will be added this season the Little Bandbox Theatre in East Fifty-seventh Street, for the last two years the home of the Washington Square Players.

Rudolf Christians, who, as director of the Irving Place for several years, has restored that playhouse to its former artistic estate, has taken over the management of the Bandbox in association with Hans Bartsch, and the two playhouses will be conducted as one enterprise. The Irving Place will be given over to German operettas, classical plays, and other large productions, while the Bandbox will be devoted to the more intimate dramas.

Both playhouses will be open next week, the Irving Place with the first American performance

of a musical comedy entitled "Wie Einst Im Mai" ("As Once in May"), and the Bandbox with Ludwig Fulda's comedy, "Das Exempel" ("The Example"). The score of the musical play, which was acted more than five hundred times in Berlin, is by Walter Kollo, and Rudolf Bernauer and Rudolph Schanzer are the librettists.

Ellen Delossy and Magda Szecky, of Vienna, and Heinz Lingen and Eduard Kepler, recently arrived from Berlin, will make their New York debuts in the musical piece, while Christian Rub, Ernst Robert and Hertha Schoenfeld, of last year's company, will be seen in other roles. Among the new players in the Fulda comedy will be Elsie Felsing, Emil Hess, Wilhelm Muehlen and Bruno Schlegel, and among the old Irving Place artists who will be transferred to the Bandbox will be Grete Meyer, Margarete Christians, Aranka Eben and Hans Unterkircher.

The Yorkville will be open also under the management of S. Rachmann as a German theatre. A program of short plays will be given, "Das Strumpfband" ("The Garter"), by Julius Hottel; "Beregias," by Chaine and Lerda, and "Toller & Co., by Walter Gericks.

## RUSH & ANDREWS AMBITIOUS.

### HAVE FIVE NEW PLAYS AND ARE TO BUILD THEATRE.

The newly formed theatrical firm of Edward F. Rush and Lyle D. Andrews is very ambitious, judging by the list of plays which it has taken for production and the manner in which it is going about the task. All told, they number five, and, in addition, the firm will build a theatre on West Forty-eighth Street, just West of the Court.

First of their new pieces will be "His Brother's Keeper," a drama by Robert Porter, rehearsals of which began last Monday under the direction of Robert Edson, who will play the leading part in it as well. Mr. Edson will produce all the offerings of the firm from now on.

As soon as that production is finished and launched on Broadway, rehearsals will immediately begin of "Sleepy Theodore," a farce with music, which enjoyed a long run in Berlin. Then will follow "The Reign of Reno" and "Mockery," the script of the latter undergoing revision at the present time.

"Where the Rooster Crows," a comedy of the Charles Hoyt type, has already been prepared and will open in Chicago shortly at the Playhouse, formerly the Fine Arts Theatre.

## "THE BULL RING" OPENS GAILY.

### NEWEST PLACE OF AMUSEMENT IS ATOP 44th STREET THEATRE.

"The Bull-Ring," formerly Castles in the Air, opened for the Winter season last Monday night. This newest place of amusement is an exact reproduction of the arena of Plaza del Toro, Granada. Spanish flags, emblems and garlands were in prominence, and the elaborate program added to the "Spanish" effect.

The first number was a travesty on "Carmen," containing a terpsichorean bull fight set to the music of Bizet. Then followed a fox trot, entitled "When the Boys Return," composed, written and sung by Helen Trix. "The Heart of Wotona," a characteristic Indian ensemble, by Sigmund Rosenberg, came next. The feature of the entertainment was an elaborate revue, staged under the direction of Ernest Hare, Patsy O'Hearn, Alice Van Rycker and many others. Others who entertained were: The Marvelous Millers, whirlwind dancers the Gaudsmidts, Hugo Hansen, in his novel dressing act; Morris Cronin's Merry Maids, and Grazier, a dancer. Before and after the performance and during intermission, the dancing floor, which was also the stage, was cleared for the public.

## THEY ARE MILLION DOLLAR DOLLS.

Billings Booth, the musical director, and his wife, Thelma Phifer, are with the Western company of Harvey D. Orr's Million Dollar Dolls.

## WARD AFTER FILM STARS.

Hugh Ward, general manager of the Williams Theatrical Enterprises, of Australia, is at present in New York endeavoring to recruit several motion picture stars for leading roles in revivals of other day Broadway musical comedy and operatic successes.

A year of work is guaranteed the performers approached, but it is reported the salaries offered would not compensate the artists leaving New York. Sydney, Australia, is thirty-one days out of Seattle, Wash., "a long, long way from Broadway."

## MME. SCHEFF'S CAR HITS WOMAN

WATERBURY, Conn., Sept. 23.—While driving an auto to-day, George Anderson, actor, husband of Fritz Scheff, struck Mrs. John McCoy as she was leaving a trolley car. Fritz Scheff was in the auto with her husband, having just arrived from New York.

Anderson was placed under heavy bail to await the result of the injuries to the victim of the accident.

## BUTT WANTS VOLANT.

Alfred Butt has cabled Charles Dillingham asking for an option on the services of Volant after the close of the Hippodrome season next Spring. Mr. Butt wants to use in a revue at the London Empire the pianist who plays while his instrument is flying through the air.

## THEATRE SOLD AT AUCTION.

PHILADELPHIA, Sept. 25.—The big moving picture theatre at No. 2775 Kensington Avenue was sold at sheriff's sale last week and realized \$50,000. The name of the purchaser was not disclosed. Title was previously held by Harry Steinberg and Katie Hopkins. The theatre has a seating capacity of one thousand, and occupies a lot 80 by 110 feet.

## NEW SEASON OF EAST-WEST PLAYERS.

The East-West Players are preparing for their new season of one act plays at the Berkley Theatre. A revival of "The Stranger" and "Night" will be produced, and in addition an Oriental fantasy, by Gustav Blum and Elias Lieberman, entitled "The Awakening of Narradin."

## SHUBERTS SECURE GARRICK.

The Shuberts have acquired possession of the Garrick Theatre, in Thirty-fifth Street, and have entered into an arrangement with Lucien Bonheur, of the Theatre Francaise, to present there the first week in October a play called "Le Polleu."

## BULLINGTON BUYS HOUSE.

CLINTON, Ind., Sept. 25.—I. N. Bullington, of this city, has purchased the Hippodrome, Huntington, W. Va., for a cash consideration of \$50,000.

## LOU HANVEY TAKES BRIDE.

### MARRIES NELLIE HENRY, FORMER VAUDEVILLE ACTRESS.

HAMILTON, Can., Sept. 23.—Lou Hanvey, principal in the minstrel act of Conkley, Hanvey and Dunlevy, playing this week at the Temple Theatre, here, and Mrs. Nellie Henry, widow of the late Carl Henry, were married Tuesday afternoon, Sept. 19, in the parsonage of the Centenary Methodist Church.

Mrs. Hanvey was a former vaudeville actress, having appeared here three years ago at the Temple with her former husband.

## ROCK AND WHITE PLAN TOUR.

### WILL MOTOR AND PLAY, ALTERNATELY, FROM HERE TO COAST.

The constant talk of transportation strikes holds no terrors for William Rock. With his vaudeville partner, Frances White, he starts next week, at the wheel of his new White automobile, to fill a route from New York to 'Frisco.

Rock and White will intersperse their itinerary with a series of engagements and auto jumps, playing one week and touring the next.

This rather novel method of transportation will take them to the Coast, providing the "divver" holds out, and gasoline does not soar too high in price.

## SYRACUSE THEATRE IS SOLD.

### GRAND OPERA HOUSE MAY SHELTER STOCK CO.

SYRACUSE, N. Y., Sept. 23.—The Grand Opera House has been sold by Louis Letter to William F. Rafferty at a price close to \$200,000. It is probable that a stock company will be put in. The house has been dark for a year since the Keith vaudeville was discontinued.

The Shuberts hold a lease for four more years, at \$12,000 annual rental. The owner is also interested in the Regent, Rex and Strand Theatres.

## HAS BIG BUSINESS IN WEST.

ST. JAMES, Minn., Sept. 22.—The Western company of the Million Dollar Dolls Co. is playing to capacity through Wisconsin and Minnesota, with So. Dakota and Iowa to follow. Among other novelties an illuminated runway is carried, which is proving very popular.

Nathan Busby, William Woodside, Paul Atwood, Lew Belmont, Jack Dakre, Jule Wintef, Tom March, Margold Gano, Millie Whyte, Mabel Leigh, Kathleen Norris, Nina Saunders, Pave Payne, Laetta Martin, Muriel Jennison, Mildred Weaver, Jeannette Irving, Edythe Beverly, Earl Goodman, Thelma Phifer, Peggy Delmar, Delight Moore, Walter D. Orr, B. M. Gardfield, L. K. Thomas, Billings Booth, Billy London, C. B. Houston, Charles Tevin and Mme. La Rue make up the company and management.

## WASHINGTON SQ. PLAYERS READY.

The Washington Square Players will begin their regular subscription season at the Comedy Theatre on Oct. 2, with four one act plays: "A Merry Death," from the Russian of Nicholas Evreinov; "Lover's Luck," a comedy, translated from the French of Georges de Porto-Riche, by Ralph Rodger; "The Sugar House," by Alice Brown, and "Sisters of Susanna," a farce, by Philip Moeller.

## THEATRE SETTLES WITH U. B. O.

The United Booking Office has discontinued its suit against the owners of the Flatbush Theatre, Brooklyn, for \$3,400 for booking services rendered. Maurice Goodman announced last week that the case was closed, the amount sued for, \$3,400, having been paid the plaintiff.

## MUSICAL DIRECTOR SUED.

Ernest W. Hussar, a musical director, was arrested last week on a civil order, obtained from Supreme Court Justice Cobalan, in a \$50,000 suit brought by Harry W. Herman, a clothing manufacturer, who charges he alienated the affections of Kathryn Gertrude Herman.

## PREPARING NEW ACT.

"Morning, Noon and Night," a vaudeville novelty sponsored by Roy Walker, will have its premiere shortly. The title suggests possibilities.



# CHICAGO ORPHEUM DAMAGED BY BOMB.

POLICE LAY BLAME ON LABOR UNIONS.

MANY WINDOWS BROKEN BY EXPLOSION.

(Special to THE CLIPPER.)

CHICAGO, Sept. 26.—The Orpheum Theatre, owned by Jones, Linnick & Schaefer, at Monroe and State Streets, here, was damaged to the extent of several thousand dollars early Sunday morning, when a bomb was placed on a rear fire escape and exploded with a terrific report. The police declare it was the work of either the electrical or operators' union, both of which are now embroiled in a dispute that threatens to develop into a strike.

The attempt to destroy the theatre was made shortly before daybreak, and caused a panic in the Saratoga Hotel, nearby, when a shower of glass and bricks from the damaged theatre followed a detonation that was heard for blocks.

## MISS TERRY MARRIES MANAGER.

NEW ORLEANS, Sept. 23.—Phyllis Nellson-Terry, who headlined at the Orpheum here last week, was married on Monday to Cecil King, her manager. The engagement was formally announced last week, although it had been rumored many months ago and denied that they were to be married.

New Orleans was selected as the place of marriage on account of the week lay-off which Orpheum Circuit players have, following their week's engagement. This enabled them to spend the week in this city, and next week go to Chicago, where Miss Terry resumes her vaudeville tour Sept. 25.

## WILL ARCHIE RUN DOWN BY AUTO.

Will Archie, diminutive comedian and well known along the Rialto, was run down and seriously injured on Saturday by an automobile. The little performer was rushed to the hospital, where it is said the accident may prove fatal.

Archie, who is prominent for his characterization of the jockey in "Wildfire," and has also been seen in the films, has been appearing in Ray Comstock's production of "Go To It."

## LINA ABARBANELL CLEVER.

Lina Abarbanell, whose picture appears on the front page of this issue, is one of our cleverest and most popular stars in light musical shows.

So much has been written about her career from time to time, that mention of her past performances is not necessary at this time.

At the present time she is heading the "Flora Bella" Co., the successful John Cort attraction now playing the Casino, New York.

The photograph from which the picture was taken is from the studio of Ira L. Hill.

## ALICE WARE GETS DIVORCE.

CHICAGO, Sept. 23.—Alice Ware, known in the vaudeville world as "the versatile girl," can trip over a tight rope and do other daring acts, but she doesn't propose to do these things any longer for the benefit of a certain man back in Baltimore.

She has obtained a divorce from her husband, James Reiser, of Baltimore, who formerly was in the show business.

## MAUDE ADAMS REHEARSALS.

Maude Adams will begin rehearsals for her this season's plays in two weeks. "The Little Minister" will be first on the list, as this is the play with which she opens.

## MISS TOYE OFFERED BOOKINGS.

Dorothy Toye has received two offers for season's bookings, one from London and the other from Australia, but prefers to remain in the United States. She is considering an offer of stellar role in a light opera, to be produced early next Fall.

## EGGLESTON SUCCEEDS WEED AT KEITH'S.

INDIANAPOLIS, Ind., Sept. 25.—James Weed, who managed Keith's during the Spring and Summer season, has been transferred to Dayton, O., and C. R. Eggleston has been transferred here from Philadelphia to manage the local Keith house.

Guests of the hostelry, some of whom were theatrical folk, jumped from their beds, thinking the hotel was attacked.

The explosion broke every window in the theatre and many nearby, tore a huge hole in the building and swept away part of the wall.

The electrical and operators' unions have been at war for some time, and detectives who are working on the case believe some of their members could give considerable information regarding the matter.

The house was closed as usual and nobody was seen about the place, as far as could be learned. The proprietors declare they have no idea who could have made the attempt on their property.

## OPERA ARTISTS ARE REHEARSING.

BOSTON COMPANY DOWN TO HARD WORK UNDER MAX RABINOFF.

Boston, Sept. 25.—The middle of the opening month of the general amusement season finds the Boston National Grand Opera Company gathering in Boston for general rehearsals, under the direction of Max Rabinoff. The first section of the company, numbering ninety-three persons, left New York some days ago, and ever since numbers of the ballet, chorus and artists have arrived.

The party which arrived first consisted, in part, of these artists: Francesca Peraita, Mabel Riegleman, Fely Clement, Marie Winleaskaja, Romeo Bosca, Ernesto Giaccone, Tovia Kittay, Thomas Chalmers, Giorgio Ananiam, Virgilio Lazzari, Jose Mardones. Also among this contingent were Chief Musical Director Roberto Moranzoni, Conductors Adolf Schmid, Fulgenzio Guerrieri and Alexander Smallens.

On Tuesday, Madame Tamaki Miura, the Japanese prima donna soprano, whose appearances in "Madame Butterfly" last season led the critics to prophesy great things for her "Iris" this season, and Luisa Villani, the Italian soprano, who is thought so highly of by Managing Director Rabinoff that she is invariably cast opposite Giovanni Zenatello, joined the artists at the Boston Opera House. Maggie Teyte, Giovanni Zenatello, Riccardo Martin, Elvira Amazar, Dorothy Folles, Kathryn Lee, Marie Gay, Elvira Leveroni and others are scheduled to arrive during the coming week.

## NEW SKETCH SEEN.

SAN FRANCISCO, Sept. 20.—The vaudeville sketch, "In the Mayor's Office," by John E. Hasty, had a recent production in San Francisco and was well received. Jane O'Rourke has secured permission to play the act over the "Hip" time on the Coast. Another of Mr. Hasty's acts, "The Fade-Out," will be seen in vaudeville soon, with a noted woman star in the principal role.

Hasty is the son of Charlie Hasty, "The Hoosier Boy," and his many friends in the profession will be glad to hear of his success. He is a contributor to magazines and connected with the Central Press Association.

## PROF. RINEHART IN TROUBLE.

CASSVILLE, Mo., Sept. 18.

EDITOR NEW YORK CLIPPER:

I am in trouble here. Please put a little notice in your next issue stating that Prof. John Rinehart is in trouble and that he would like to hear from his friends. Have been musical director with "Polly of the Circus," "The Taming of the Shrew," "Peter Pan," etc., etc. I will highly appreciate your kindly service.

Thanking you in advance for anything you may do for me, I am, very sincerely,

PROF. JOHN RINEHART.

Care of Sheriff G. M. Bixey, Cassville (Barry County), Mo.

## HAS ENGAGEMENT EXTENDED.

Ray Cox, who has made a hit at the London Hippodrome, in "With Flags Flying," has been handed a welcome present by the management in the shape of an indefinite extension of her engagement.

## SEEK VAUDEVILLE BOOKINGS.

SCREEN ACTORS NOW TURNING TO TWO-A-DAY FOR EMPLOYMENT.

Screen performers are daily forsaking flickerland for the now more substantial lure of the two-a-day.

A few years ago the high tide of prosperity washed many a stranded vaudevillian to the welcoming shores of movieland. Salaries, which only their wildest dreams had ever thought possible, became a reality, and variety folk found it more lucrative to "make faces" in comic films than to peddle their wares over the footlights.

But in the natural sequence of events the pendulum has slowly but surely swung to the other extreme, and vaudeville now finds itself on the defensive, resisting the return of its former brethren, augmented in great numbers by screen artists who have thought of it as a means of ending their long period of enforced idleness.

A few of the more prominent screen actors who contemplate a flyer in the varieties are King Baggot, Earle Metcalfe, Leo Delaney and Jack Richardson. There are a host of lesser luminaries.

## MURRAY TO MANAGE BERNHARDT

LEAVES MORGAN LITHO. TO RETURN TO THEATRICAL ACTIVITY.

George H. Murray announces his retirement as New York representative of the Morgan Lithograph Co., after a period of five years in the above capacity, and returns to theatrical activity, from which field he deserted to form the Morgan connection.

Mr. Murray's re-entry to theatrical affairs will be as general business manager for Mme. Sarah Bernhardt's final visit to America, which will begin Oct. 9, and will include the principal cities of the United States and Canada, under the direction of Wm. F. Connor.

This will mark Mr. Murray's fourth tour in the interest of the Divine Sarah.

## ELMER ROGERS OUT AGAIN.

The many friends of Elmer F. Rogers will be glad to learn that he is back on the job at the Palace.

The illness of Mr. Rogers was more serious than was generally supposed, pleurisy being the physician's verdict.

On Monday night Mr. Rogers was kept busy greeting numerous friends and acquaintances.

## AMUSEMENT CO. SUES I. R. T.

Damages to the amount of \$200,000 are asked by the William T. Keogh Amusement Co., in its suit against the City of New York and the Interborough Rapid Transit Company. The suit was begun this week in the Supreme Court. The Amusement company is the owner of property on the East side of Bergen Avenue, from One Hundred and Forty-ninth Street to Westchester Avenue. It is charged that the newly constructed extension of the Third Avenue "L" system through Bergen Avenue, adjacent to the Keogh property is an unlawful seizure and a trespass on easements and property rights. It is also charged that the Interborough Company had no authority to construct the extension.

## MALDEN ORPHEUM RE-OPENS.

MALDEN, Mass., Sept. 23.—Ransdell Brothers, of the Orpheum Theatre Co., re-opened their Malden Orpheum, last evening, after having had the house closed during the last two months to make extensive alterations and enlargements to the house. The concern will continue to operate vaudeville and motion pictures.

## TRANSFER MAN INJURED.

ALTOONA, Pa., Sept. 25.—Morris Connor, the veteran theatrical transfer man and billposter, was seriously injured last week by being jolted from one of his transfer trucks. He sustained a fracture of the skull and his body was badly bruised. He was taken to the Altoona Hospital, and it is probable that he will recover.

## STEINBERG CO. LEASE MUSIC HALL.

WEBSTER, Mass., Sept. 21.—Prentiss W. Howard and Henry J. Steinberg, composing the Steinberg Amusement Company, Inc., have taken a five year lease of Music Hall, giving the Steinberg Company control of the motion picture theatres in this city.



# FOREIGN NEWS

## LONDON AT A GLANCE.

LONDON, Eng., Sept. 21.

Word reaches us of the death of our old friend, Bertram Banks, at his home in Brockwell Park Gardens, S. W., from Bright's disease. According to our information death occurred Sept. 2. We had not heard from him since Monday, Aug. 21, when he made his last appearance at the Hippodrome, Liverpool. He was taken ill during the performance of his act, but continued to the end when he went to his home.

Although "Bertie," as he was familiarly known, had not been feeling well for several weeks prior to his illness, none of his friends took his condition seriously, and news of his death came as a shock.

Bertie Banks began his professional career as a concert artist, but was lured into vaudeville about four years ago, and his juvenile impersonations caught on immediately with the variety loving public.

George Grossmith appears to have hit it again in "Theodore & Co.," in which he is not only playing but is co-author and co-producer as well. It is a musical play, and is rich in good numbers which promise to become very popular before long. The Gaiety audiences seem to like the production, and unless all signs fail, it will be with us for some time.

There is considerable novelty in William Hargreaves new revue, "Every Day in the Week," which he presented last week at the Hippodrome, Colchester. Its seven scenes are named after the days of the week and, if we can depend upon report, the piece is a success. At any rate, it will be seen soon in London.

Sir George Alexander has accepted for production at the St. James, a new play in four acts, by Leon M. Lion and Marian Bower. Sir George will close his tour of the halls Nov. 18.

Marie Lloyd informs us that she has received, through Walter Bentley, bookings with Charles Gulliver extending into 1921, as well as two full tours of the Moss Empires.

The London public seems to have agreed with the verdict of the provinces and is pleased with "Potaah & Purlmutter in Society," the new offering at the Queen's Theatre.

George Campbell and Birdie Brady sailed for South Africa yesterday on the *S. S. Norman*, to play the African Theatres Trust Tour.

Constance Lamming, who succeeded Marge la Rubia in the role of Winnie, in "The Rotters," is doing good work.

Gladys Cooper has secured the English rights to "A Lady's Name," in which Marie Tempest last season scored a success in New York.

To-day's the day of the entertainment at the Pavilion, Whitechapel, in aid of the wounded soldiers in the Mile End Military Hospital.

The Russian actor, Maurice Moscovitch, returns to London to re-open the Pavilion in October.

Edwin Brett and Emmeline Orford have returned from South Africa, where they appeared for ten months in musical comedy and pantomime.

"Keep to the Right" is in its second and last week at the Coliseum.

Flora and Alberta, in "Twists and Twirls," are at the Palace, Halifax, this week.

Victor Wakeman has signed for the pantomime at the King's Theatre, Edinburgh.

In our last letter we suggested the possibility of a postponement of "The Best of Luck," at the Drury Lane. It was postponed until to-night, when there is every reason to believe Old Drury will be lighted for the new play. Whether or not it will live up to its name and bring its producer, Arthur Collins, "the best of luck," remains for time to tell. The play was written two years ago, and was originally intended for production in September, 1914, but the war changed Mr. Collins' plans.

Cecil Raleigh, the original author of the work, died before it was fully prepared for production, and Mr. Collins called Henry Hamilton to his aid, and "The Best of Luck," as presented to-night, is a re-written and re-constructed version of the Raleigh play, with Messrs. Collins and Hamilton as co-authors with Cecil Raleigh.

From the provinces comes news of the success of "The Newlyweds and Their Baby," Graham Primrose's musical farce, which he founded on the famous cartoons of your own George McManus.

"The Joy Wheel," Paul Murray's new revue, will have its first London presentation at the Poplar Hippodrome.

Daphne Glennie has been engaged by Alfred Butt for a leading role in "Bric-a-Bric," which soon goes on tour.

Geo. M. Stone has moved his offices from the Theatre Royal, Gosport, to London, and is now located near the Alhambra.

E. D. Nicholls and his company are now on the Syndicate time, with the Moss and L. T. V. Tours to follow.

The Sutcliffe Family of pipers, drummers, dancers and acrobats, are a current attraction at the Empire, York.

Those head-to-head and hand balancing boys, the Michel Bros., are a feature of this week's bill at the Hippodrome, Preston.

On this week's bill at the Alhambra, Barnsley, is Norman Field, with his "Frocks, Frills and Music."

Arthur Roberts and company are doing nicely in their new comedy sketch, "Look Before You Sleep."

The Five Hollanders are pleasing the patrons of the Empire, Barnsley, this week.

Elsie Malpass is this week pleasing audiences at the London Coliseum.

Phil Bransley is a prominent feature of this week's bill at the Empire, Kingston.

Geo. F. Ford is doing his ventriloquial act this week at the Empire, Ardwick, Manchester.

Will Penman's "Four Nibs" will be seen on next week's bill at the Picturedrome, Newark-on-Trent.

Queenie Craze has signed as principal girl for G. B. Phillips' pantomime.

Fred Allandale is still at the Central Pier, Blackpool.

Daley Cooper and Mabel Lait report pronounced success on the Gulliver Circuit.

R. Voss, formerly manager of Yukio Tani, has lost one of his sons fighting in France.

Morris St. Clair is at Cambridge Sept. 18-23.

The recently started agitation for the reduction or alteration of the Entertainment Tax is assuming considerable proportions, and managers from all parts of Great Britain are offering to co-operate in the movement. The one thing obvious to anyone familiar with the managerial situation here is that unless there is quick relief many a manager will be compelled to close up his house.

The management and house staff of the Islington Empire recently presented Ike Baker, their musical director, with a walking-stick and a case of pipes, in commemoration of the sixtieth anniversary of his birth.

Her Majesty, Queen Alexandra graciously extended her patronage to the war film "With Our Empire's Fighters," shown for the first time Sept. 11, at the West End Kinema. Austin Chamberlain, M. P., was speaker for the occasion.

Louis Cattham, of the Three Lancashire Lads, has joined the colors.

Lole Conn, the female impersonator, is playing a return engagement on the Macnaghten time.

## TRIAL WEEK IN DISFAVOR.

(Special to THE CLIPPER.)

LONDON, Sept. 23.—The "trial week" system for vaudeville acts is growing to such an extent that the performer is rising in protest against it. It is not the "trial week" he so much objects to as it is what follows.

According to a number of performers interviewed during the past week, if a trial week results in a definite offer for the entire tour the salary offered the artist is, almost invariably, only a few pounds more than he accepted as "expenses" for his trial week.

If he kicks he is told he can take it or leave it. That it is all the act is worth, and gives him a good profit over and above the running expense of the act.

From a performer's standpoint the "trial week" has little to recommend it. If he refuses to accept it he gets no work. If he accepts, he, in most cases, automatically reduces his salary.

## REACTION AGAINST "TAWWAF."

(Special to THE CLIPPER.)

LONDON, Sept. 25.—Arnold Bennett's reply in *The Westminster Gazette* to the "Tawwaf" letters has brought about a healthy/reactionary trend in the press.

"Tawwaf's" statement that the "parade of women in all degrees of nudity, which apparently is an indispensable feature in any modern revue," seemed to imbue the average London journalist with the idea that we needed a campaign against immorality, and Mr. Bennett's letter came in time to stem the tide.

## THURBERS BOOKED ON CONTINENT.

(Special to THE CLIPPER.)

LONDON, Eng., Sept. 22.—Amusement conditions in London are excellent. We are booked at Copenhagen, Christiana and Stockholm. These three bookings will carry us to the latter part of December, when we return to London.

Thurber and Thurber.

## FORBES-ROBERTSON RECOVERING.

(Special to THE CLIPPER.)

LONDON, Sept. 23.—Sir Johnston Forbes-Robertson, who has been confined to his bed for three months with a severe illness, is convalescing rapidly and hopes are entertained for an early complete recovery.

## LADY CENSORS ON JOB.

Special to THE CLIPPER.

LONDON, Sept. 25.—The two recently appointed lady inspectors of public amusements started on their duties in Birmingham. They will visit picture houses and theatres, against which complaints have been received, and will report to the Committee on Complaints.



# THE NEW YORK CLIPPER

Founded in 1853.

Published by the  
CLIPPER CORPORATION.

Orland W. Vaughan.....President and Secretary  
John F. Edwards.....Vice President  
Frederick C. Muller.....Treasurer  
47 West 28th St., New York.  
ORLAND W. VAUGHAN, EDITOR.  
John F. Edwards,  
Frederick C. Muller,  
Associate Editors

NEW YORK, SEPTEMBER 30, 1916.

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY.  
Forms Closing Promptly on Tuesday at 10 A. M.

## SUBSCRIPTION.

One year, in advance, \$4; six months, \$2; three months, \$1. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.

## ADVERTISING RATES FURNISHED ON APPLICATION.

Chicago Office—Room 210, 35 S. Dearborn St.  
CASPAR NATHAN, MANAGER.

Southwestern Office—1125 Grand Ave.,  
Kansas City, Mo.  
AL. MAKINSON, MANAGER.

Address All Communications to  
THE NEW YORK CLIPPER,  
47 West 28th Street, New York.

Tel., 2274-Madison.

Registered Cable Address, "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Daw's Steamship Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Manila Book and Stationery Co., 128 Escolta, Manila, P. I.; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

JOHN CORT will send out a second "Flora Bella" Co. about Christmas.

"THE LONELY LADY," by Boulah Marie Dix, is promised an early production.

FRED W. PERMAIN has been engaged by Henry Jewett for his Boston company.

ANNIE HUGHES has retired from the cast of "The Merry Wives of Windsor."

MAYNE LINTON is a late engagement of Marie Tempest for her support in "A Lady's Name."

RICHARD WALTON TULLY has gone to French Lick Springs for a rest.

MARGARET NYBLOC will be with "Hobson's Choice," opening next week.

CARRIE KING is about to return to America with a batch of new plays for Winthrop Ames.

THE LAFAYETTE, New Orleans, opened Sept. 24 with Hodkins vaudeville, playing split weeks.

EDGAR MURRAY JR. has signed to play the lead opposite to Fiske O'Hara, in Mr. O'Hara's new play.

THE LITTLE THEATRE, Los Angeles, opens its stock season next week with Kirah Markham as leading man.

TWENTY-EIGHT members of the New York Institution for the Deaf and Dumb will see "Pierrot the Prodigal," at the Shubert Theatre, Sept. 27.

FRANCES STARR has commenced rehearsals in her new play, "Little Lady in Blue," written by Horace Hodges and T. W. Percival.

EARL SCHENCK has signed with the World Film Co. to appear in the feature film, "The Wall Beyond."

JACK RILEY has replaced Sam Garfield in advance of the Western "The Million Dollar Doll" Co.

IRENE MARTIN has succeeded Elsie Gorrell with Robert Sherman's "The Girl Without a Chance."

MARIE TEMPEST, in "A Lady's Name," opens her season next week, in Philadelphia.

LILLIAN TUCKER has been added to the cast of "Her Soldier Boy."

WM. HODGE, in "Fixing Sister," will open Wednesday, Oct. 4, at the Maxine Elliott Theatre.

MABEL WEEKS has signed for a leading role in "Follow Me."

WILMER BENTLEY has signed for the Anna Held production, "Follow Me."

IDA COURTNEY has joined the Gene Lewis and Olga Worth Co. at the Imperial, St. Louis.

O. S. DAVIS has joined the Orpheum stock at Fargo, N. D., as scenic artist.

EDITH RANDOLPH is the latest addition to the Nine O'clock Theatre company.

BODKIN & KEANE are putting "Civilization" in the Evanston, Ill., Strand for a week.

HUGH J. WARD has acquired from H. H. Frazer the Australian rights to "Nothing But the Truth."

RED BANK, N. J., is to have a new \$25,000 theatre, to be erected at Broad Street and Linden Place. The Coast Amuse. Co. will promote it.

## NEW CLIPPER OFFICES IN THEATRE DISTRICT; NOTE THE LOCATION.

Beginning October 1st, the Offices of the New York Clipper, both business and editorial, will be found in the heart of the Theatrical District, easily reached by the thousands of persons interested in theatres and other forms of amusement.

After that date the business office address of

**THE NEW YORK CLIPPER**  
will be  
**No. 1604 BROADWAY**  
The Editorial Rooms will be  
**No. 732 SEVENTH AVENUE**

MADELINE BURDETTE has returned to the city from a visit to her brother in Detroit.

HILDA SPONG will play the role of Lesbia in "Getting Married," which Wm. Faversham will produce.

EUGENE AND WALTER HOWARD have signed for the new Winter Garden show, making the fifth in which they have appeared.

EARL SCHENCK has signed with the World Film Co. for a special engagement. He returns to the spoken drama in November.

ZELLA RAMBO returns to New York week of Oct. 9 with the "Mile a Minute" act, in which Howard Thurston is featuring her.

THE success of "The Passing Show" has put off the new Winter Garden show until late in October.

ELSIE FERGUSON will begin her tour in "Shirley Kaye" Oct. 9 at the Apollo Theatre, Atlantic City.

MARIE SHOTWELL plays the leading role in the screen version of "The Witching Hour," to be presented by the Frohman Amusement Corporation.

MR. and MRS. F. DICKINSON, A. M. Jackson, Merle McCarty, and Ruby Estes, joined the Earl Hawk Stock Co. last week, at Lewisburg, Tenn.

EDITH DAY has joined the cast of "Follow Me."

"SEVEN CHANCES" passed its fiftieth performance at the Cohan Theatre last week.

PAUL DICKEY has been engaged by William Harris Jr. as general stage director.

CARRIE ASHLEY has been engaged by Dillingham & Ziegfeld for "The Century Girl."

EDNA GOODRICH is on her way East to take a plunge in vaudeville.

HATTIE BURKS has signed for the new Ziegfeld "Midnight Frolic" atop the New Amsterdam, opening Sept. 28.

WALLIS CLARK is engaged with the Monmouth Film Co., pending the opening of "Jane Clegg," in which Katherine Grey will star.

HERBERT BELMORE and EDWIN CUSHMAN are new engagements by Wm. Faversham for "Getting Married."

EDWIN STEVENS and TINA MARSHALL have been booked for a route over United time, opening at the Majestic Theatre, Chicago.

DAVID BISPHAM will appear in vaudeville, opening at Keith's Hippodrome, Cleveland, Sept. 25. He will be accompanied by Woodruff Rogers.

AURIOL LEE has signed to play Dame Quickly in Silvio Hein's revival of "The Merry Wives of Windsor."

HANNAH LEACH and JACK HOLLAND, two dancers from California, will appear with the "Ziegfeld Midnight Frolic" Sept. 28.

DOROTHY SYLVIA and ELLIOTT TAYLOR, on Sept. 23, introduced a new cakewalk called the "Aller pour Patte," in "Very Good Eddie."

NEIL McCUNE MARTIN will assist Robert Edgar Long in the promotion department of the Portmanteau Theatre.

JAMES T. POWERS, it is announced, will go on a tour in "Somebody's Luggage," which will be financed, to a large extent, by Mr. Powers, himself.

ELIZABETH HAMILTON VAN SELL has signed as dancing director for "The Merry Wives of Windsor" production.

ROY WALTHER, a song writer, will appear in vaudeville in an act entitled "Morning, Noon and Knight."

THE New York Hippodrome's free school for ballet dancers will open about Oct. 15, with R. H. Burnside in charge.

NAN HALPERIN is president of the Friedlander Producing Co., which handles vaudeville playlets.

"ALONE AT LAST," which opened in Albany last week, is headed for Chicago for a run.

ELIZ GERGELY, a Hungarian actress, will have an important role in "Her Soldier Boy," a Shubert production.

THE cast of "Object, Matrimony," will include: Mathilde Cottrelly, Majorie Wood, Jess Dandy, Irving Cummings, Jules Jordan, Wright Kramer and Jean Temple.

TWO HUNDRED THOUSAND persons have already seen the Hippodrome spectacle, "The Big Show," which reached its fortieth performance Sept. 23.

THE CHARLES EMERSON COOK, Inc., has sued the Popular Film Co. for \$18,750 for alleged breach of contract, en re the services of Blanche Bates.

# VAUDEVILLE

## BLAME FIXED FOR OKLAHOMA ACTORS' STRIKE.

(Special to THE CLIPPER.)

MCLESTER, Okla., Sept. 21.—Investigation of the strike of theatre employees and actors at Oklahoma City, Okla., by the State Board of Arbitration, now in session, has shown that the strike was begun by the theatre employees and operators of moving picture machines, and that the actors' organization, known as White Rats, came into it after it was begun.

F. J. Gilmore, travelling organizer of the actors' union, testified that the actors of the organization are contesting for fair contracts and the elimination of evils in booking offices.

It is intimated by the actors that they are preparing to carry their cause to all cities in the country, and that the beginning of the movement at Oklahoma City was because conditions were auspicious at that time.

The strike at Oklahoma City has attracted the attention of the entire theatrical world, for upon its result hangs the question of whether or not other theatres in various cities will be embroiled in a similar strike. Harry Mountford, of the White Rats, is said to have come here from New York to look after the interests of the men, as did Pat Casey, to care for the interests of the managers. Whether or not they are actually on the ground, though, could not be definitely learned.

It is realized by both the Rats and the managers, though, that whoever wins the strike here will probably win any other ones that come in the near future, and the struggle is expected to extend over a long period as a result.

## EVA TANGUAY MISSES LUNCHEON.

GUEST OF HONOR FORGETS APPOINTMENT WHILE MOTORING.

SYRACUSE, N. Y., Sept. 21.—Apparently forgetting her engagement as honor guest at luncheon at the Onondaga Hotel, Eva Tanguay kept between three hundred and four hundred rotarians and their guests waiting, while she was motoring over the country roads between here and Utica, and failed to appear.

Later it was learned that the actress, at the last moment, decided to come from Utica by auto instead of by train with the rest of her company, and the engagement was forgotten.

## MOUNTFORD SUES E. E. CLIVE.

WANTS \$50,000 FOR ALLEGED SLANDEROUS REMARKS BY ACTOR.

CHICAGO, Sept. 25.—Harry Mountford, international executive of the White Rats Actors' Union of America, through his attorney, Fred Lowenthal, filed suit for \$50,000 in the Supreme Court last week against E. E. Clive, a vaudeville actor.

Alleged slanderous remarks made by Clive against Mountford during a strike of theatre employees at Oklahoma City and Tulsa, Okla., is made the basis of the suit. Clive is alleged to have called Mountford a "strike breaker" and to have said that he had been "run out of England."

## VAN HOVEN BOOKED SOLID.

Van Hoven, the dippy mad magician, arrived from Paris this week, and is spending a brief holiday in New York. The reigning sensation of London variety bills has contracts calling for two years of solid bookings on the other side.

Accompanying Van Hoven on his trip to this country are Althos and Reid, well known English variety artists.

## JENNY, VAUDEVILLIAN, MARRIES.

Joe Jenny, vaudevillian, and former shortstop for Syracuse in the New York State League, and Margaret O'Donnell, a non-professional, were married Sept. 21 in Buffalo, N. Y.

## NEW ACTS

### VAN AND BELLE.

Theatre—Proctor's Fifth Avenue.  
Style—Boomerang throwing.  
Time—Fifteen minutes.  
Setting—Woodland cave.  
Persons—Two.  
Wardrobe—Special.  
Dialogue—None.  
Action—Not very fast.  
Comedy—Slight.  
Estimated Value—Small time feature.

Remarks—Van and Belle are two boomerang throwers who, while they are clever, hardly have a big time act.

The curtain rises on a woodland scene, in which the mouths of two caves are visible, and from which Van and Belle appear, whistling and chirping like birds.

Talking thus, with chirps and whistles, they challenge each other to a contest of boomerang throwing that takes up the rest of the time allotted to the act.

One after another, they hurl varied shaped boomerangs out into the audience, where they turn circles within circles and do other stunts, but always come back to the one who threw them.

This proves a bit tiresome after a few trials, although cleverly done. The control of the performers over the flying shapes is remarkable, and if the act wears it is more because of the fact that people tire of such style of entertainment quickly, rather than because of a lack of skill on the part of either Van or Belle.

### WILLIE WESTON.

Theatre—Colonial.  
Style—Character singing.  
Setting—House drop in one.  
Wardrobe—Full dress.  
Action—Fast.

Remarks—Blanche Merrill has supplied Willie Weston with one of the best acts she has ever written. It's a character singing affair, with ninety per cent. special songs, and a recitation at the finish that is a bear cat.

Weston has many times before demonstrated his ability in rendering songs of this character, but in the act Miss Merrill has written for him he does the best work of his career. He brings his work above the ordinary singer and appears to be getting away from the old style singing act.

Opening with a number, introducing such well known stage celebrities as Warfield, Caruso and Irving Berlin, he at once puts the audience wise that they are to expect something new.

All his other special songs are suited to him and sent over as only Weston can send them. For an encore number he featured "Wicki Wacki Woo," and it was a scream.

Willie then surprises them with a well delivered recitation.

A splendid single act for a feature position on any bill.

### BELLE STORY.

Theatre—Colonial.  
Style—Singing.  
Setting—House drop, in one.  
Wardrobe—Excellent.  
Construction—Songs well selected.  
Estimated Value—A splendid feature act.

Remarks—Belle Story made her come-back into vaudeville Monday at the Colonial with a splendid repertoire of songs of the popular and exclusive variety. She opens with a special number, well rendered, and follows with a song called "On Lake Champlain" that gave her an opportunity to display her wonderful range. "Chin Chin" was next, with the "Bird Song" a fourth choice. As an encore she gave a popular one.

She was in excellent voice Monday evening, each note sounding rich and true. She wore a beautiful silver spangle evening gown, setting off her slim figure.

### THE FARBER GIRLS.

Theatre—Palace.  
Style—Singing and talking.  
Time—Seventeen minutes.  
Setting—Stage drop.  
Persons—Two.  
Wardrobe—Up to the minute.  
Dialogue—Good.  
Action—A bit slow.  
Comedy—Lots of it.  
Estimated Value—A high class feature.

Remarks—Everybody in vaudeville and many persons out of it knows the Farber Girls, Constance and Irene, but they do not know their new songs, new talk and patter.

Constance, the smaller of the two, still does the "mugging" that has made her so popular because she is able to look tough in a dainty way, and has a song entitled "Where Do They Get Them Guys?" meaning stage-door "Johns," which is a wonder—when she sings it. It is followed by some dialogue with sister Irene, that would make a pessimist laugh, so pert, pointed, yet dainty, is it. Miss Constance was a hit.

Miss Irene, though, needs a little tuning up, in spots, before she can go over as well. She sings prettily, but at times so faintly that persons even half way back in the house had difficulty in hearing her. One song describing the pleasures of wandering beneath the moonlight sky, is very pretty, at least what could be heard of it was. It is an easily corrected fault.

Both girls have some new and very pretty gowns, even for the Farber girls, which is saying a great deal.

### PERCY POLLOCK & CO.

Theatre—City.  
Style—Light comedy skit.  
Setting—Special drop.  
Persons—Two men and girl.  
Wardrobe—High class. Well chosen.  
Dialogue—Excellent in spots.  
Construction—Rambling.  
Comedy—Lags at times.  
Comedy—Pleasing in the main.

Estimated Value—With attention will develop.

Remarks—Working in two with a well designed drop depicting a row of Coney Island bath houses, Percy Pollack and company (individuals not designated on program) present a light comedy skit that has keen possibilities, provided the general arrangement of talk and action is changed about to run more evenly, as in its present form it is unbalanced in action.

A most pleasing light comedian, with plenty of personality, assisted greatly in registering a quantity of bright talk.

An exceedingly clever "Rube" characterization is contributed by his male partner. His work is legitimate and amusing. The material at hand is most ably handled by these two, but the dialogue lags in spots.

The turn would be much enhanced by an evidence of more ginger on the part of the sourette, who appears a trifle ill at ease.

### EDNA MUNSEY.

Theatre—Proctor's Fifth Avenue.  
Style—Single.  
Time—Fifteen minutes.  
Setting—Stage drop.  
Wardrobe—Pretty gowns.  
Action—Rather slow.  
Estimated Value—Needs tuning up.

Remarks—Miss Munsey has a repertoire of songs which, in themselves, are not bad, but she has not yet mastered the art of putting them over. More work and intelligent coaching will probably do much for her and help her to win the success which a young woman as pretty as she is can always attain, provided they are willing to strive hard enough for it.

Miss Munsey comes on in one, dressed in a stunning red gown, and after her song goes off the other side of the stage, whence she returns to deliver her other selections, three in number and rather good. The entire act, however, needs upbuilding before it can hope for headline honors.



# VAUDEVILLE

## HERMINE SHONE & CO.

**Theatre**—Palace.  
**Style**—Poetic fantasy.  
**Setting**—Four specials.  
**Persons**—Eight.  
**Wardrobe**—Nothing unusual needed.  
**Dialogue**—Clever.  
**Construction**—Good.  
**Action**—No speed required.  
**Estimated Value**—High class feature.

**Remarks**—"The Evolution of Life" is a novelty that pleased many at the Palace, depicting as it does the progress of a girl baby, "Mary Ann," from the cradle to her own home where another cradle is rocking.

It opens in one, with Poetry, representing all that is beautiful, and Reality, typical of the world at large, standing on either side of a special drop in which there is a curtain. This drawn aside reveals "Mary Ann" shortly after coming into the world, attended by doctors, nurses, etc.

After Reality steps in to break the beautiful spell cast over the scene by Poetry, the setting changes to an exterior where the child is shown at play, to an interior where she is a debutante and to another where, married, she is found in her own home.

Throughout it all, Hermine Shone plays the part of Mary Ann, and the reputation which she has established in the past for novelty and ingenious productions is but added to in this act. It might be said that she has reached the height of her efforts, beyond which it will be hard for her to go. The act, conceived and produced by Ralph Dunbar, from a book by Howard Clark and Emmett De Voy, is a monument to her ability.

Well staged, acted and produced, it is a hit, and took five curtains.

## DUGAN AND RAYMOND.

**Theatre**—Palace.  
**Style**—Skit.  
**Setting**—Stage drop.  
**Persons**—Two.  
**Wardrobe**—Ordinary.  
**Construction**—Good.  
**Action**—Snappy.  
**Comedy**—Jam full.  
**Estimated Value**—A nifty feature.

**Remarks**—This act has the funniest automobile ever seen on or off the stage, and that is saying a whole lot when it is added that it is a Ford.

Opening in two, a young man and lady are seen in the act of eloping, until the Ford takes a hand. Then their trip to the marrying man is all off for a while, during which the auto stands up on its hind wheels, dances, prances, tangoes, wabbles, and finally goes all to pieces. As a last resort the young man wheels the bride-to-be away on the front wheels.

During the antics of the Ford a rapid fire stream of jokes are thrown about by Dugan, many of which are new and catch the audience quickly because of that fact.

Miss Raymond might cultivate a better speaking voice to advantage, but, as it is, furnishes a good partner for Dugan and his strange car, which kept the audience in a paroxysm of laughter by its queer antics.

## ACTOR STOWAWAYS BOOKED.

Louis Hardman and Jack Cook, small time American vaudeville performers, who "stowed away" on a ship bound for Australia, have found themselves suddenly elevated to stardom through the publicity given their escapade.

Unable to secure an engagement in this country, the two hid in the hold of a boat bound for the Antipodes, and, after numerous difficulties and discomforts, during which they were mistaken for German spies, reached their destination to find a long route awaiting them on the Fuller Circuit. They are regarded by Australian vaudeville patrons in the nature of a "freak" attraction.

## MORGAN'S ART DANCERS.

**Theatre**—Palace.  
**Style**—Art dancing.  
**Setting**—Three special sets.  
**Persons**—Sixteen.  
**Wardrobe**—Wonderful coloring.  
**Construction**—Proper.  
**Action**—Exceedingly fast.  
**Estimated Value**—A headliner of high quality.

**Remarks**—The only thing lacking in Miss Morgan's latest production pertains to the apparel of the young ladies. They lack clothes. In all other respects the act is of the very highest character, a marvel among its type, for it does what they generally do not; it interests.

Opening on a full stage setting that represents a Pompeian garden, the thread of the plot brings home a youth, just victorious at the games, to be welcomed by his sister, her friends and other acquaintances. They all dance in celebration of his victories, and the youth, with a procession of slaves, then journeys to the Temple to tender thanks to the vestal maidens. The procession takes place before a special drop in one, and the curtain rises again on a full stage disclosing the temple.

Here the youth, self confident, attempts to embrace the high priestess who calls upon the gods for protection, and he is struck dead.

During these happenings, the slaves perform dances repeatedly, that are marvels of grace and beauty. Much has been said regarding the rhythmic perfection of their movements, but it is all justified, if not short of the praise to which they are entitled. The act is a delight to the sensitive artistic sense of the most exacting.

It took six curtain calls.

## SICILIAN SERENADERS.

**Theatre**—City.  
**Style**—Operatic singing.  
**Setting**—Full stage. House set.  
**Wardrobe**—Too flashy.  
**Dialogue**—None.  
**Construction**—Does not matter.  
**Action**—Slow.  
**Comedy**—Practically none.  
**Estimated Value**—Will do for small time.

**Remarks**—About the poorest offering of its kind yet seen is the turn billed as the Sicilian Serenaders. The ever familiar combination of two men and two women in a repertoire composed solely of operatic numbers, is slightly changed this time by the addition of a violinist who appears both in the orchestra pit and on the stage.

The quality of the ensemble singing is most ordinary, and the individual efforts of the two other men with guitar and violin add nothing to the entertainment value of the turn. The costuming is much too gaudy, and evening dress would improve the general appearance greatly.

The closing comic Italian number is by far the best thing done. For the very small time the Sicilian Serenaders should do.

## VAUDEVILLE PRICES BOOSTED.

CLEVELAND, O., Sept. 25.—In keeping with the move of the motion picture exhibitors of Cleveland to raise admission prices and thus obtain a little more equitable return on their investment, the managers of the popular priced vaudeville theatres are beginning to follow suit. One of the first to make a change in this direction was the Priscilla Theatre, of which P. E. Seas is manager, and H. V. Seas, publicity director. The change at this house on the occasion of its seventh season's opening was five cents in the different price divisions.

The Priscilla is not the only local vaudeville house to raise prices. The Gordon Square and the Liberty are among others that advanced admissions five cents.

## DUNN AND BEAUMONT SISTERS.

**Theatre**—Fifth Avenue.  
**Style**—Comedy dialogue.  
**Time**—Eighteen minutes.  
**Setting**—Special set, in three.  
**Persons**—Four.  
**Wardrobe**—Some pretty gowns.  
**Comedy**—Abundance.  
**Action**—Snappy.  
**Estimated Value**—A good feature.

**Remarks**—Arthur Dunn has only recently been working with the Beaumont Sisters, but the combination appears to be a good one.

The act opens back stage in a vaudeville theatre, where a scrub woman is feeling the call of the footlights and clamoring for an opportunity to show her ability. To prove her fitness for headline honors she sings a song for "props," played by Arthur Dunn, who accompanies her on a drum, cymbals and other instruments that are lying about, in a way all his own.

The try-out over, she retires to a dressing room to don the gown of a headliner who has not arrived, making way for La Trocadero, the star of the house, who enters demanding a thousand different services from "props." After she is through, the scrub-girl actress has her opportunity, for one of the acts on the bill is canceled, and she is put in.

This bare thread of a plot serves Dunn well as a joke medium, his repartee and quick fire conversation proving the life of the act and keeping the audience in a state of laughter.

He would do well to cut it down somewhat in the middle, where La Trocadero prances about the stage to degree that becomes tiresome in order to let him get over his jokes.

The act ends with the sisters appearing as Salvation Army lassies, and Dunn beating the drum as accompaniment to a song that furnishes a good finish.

The Fifth Avenue audience liked the act.

## EDDIE COX AND COMPANY.

**Theatre**—American Roof.  
**Style**—Piano and songs.  
**Time**—Twelve minutes.  
**Setting**—House drop, in one.  
**Persons**—Two men.  
**Wardrobe**—Evening clothes. Good.  
**Construction**—O. K.  
**Action**—Just right.  
**Comedy**—Developed in songs.  
**Estimated Value**—No. 3 on big time bills.

**Remarks**—One of the most entertaining cabaret turns yet shown on the small time is handled in expert fashion by two boys, clean cut, and wearing evening clothes as though they were used to them.

The singer uses four popular numbers, getting several laughs on his delivery of "Yacki Hacki Wicki Wacki Woo."

A solo ballad by the pianist made one wonder why his sweet voice is not given more work in the act.

The two perform with perfect ease of manner, and in their present shape are logical contenders for a permanent place on the big time.

A double number could be added to advantage, as the running time is a trifle short.

## NEW MANAGER IN PANTAGES HOUSE.

OAKLAND, Cal., Sept. 23.—Harry E. Cornell, who has been manager of the Pantages Theatre, this city, for the past sixteen months, has been appointed manager of the New Pantages Theatre in Minneapolis. Cornell was formerly traveling representative for Pantages. His successor at the Oakland house has not yet been named.

## FOY AND KIDS FOR CENTURY.

Eddie Foy and his seven children have been engaged by Dillingham & Ziegfeld for their Century Theatre show, "The Century Girl."

(Vaudeville Reviews on Page 13)

THE OPENING FALL NUMBER OF THE CLIPPER WILL BE DATED OCTOBER 7  
BE SURE TO ORDER YOUR COPY IN ADVANCE.



## CHICAGO

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF  
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Telephone, Randolph 5423. ROOM 210, 35 S. DEARBORN STREET, CHICAGO

## NEW YORK SUCCESSES FOR CHICAGO.

## SEVERAL DUE IN NEXT FEW WEEKS.

## LOOP HOUSES PARTICULARLY FAVORED.

In the next few weeks Chicago will be treated to some of New York's best of last season's successes, besides several brand new productions.

The first to come will be "The Unchastened Woman," by Louis K. Anspacher, in which Emily Stevens stars. This will be at the Princess.

Then comes "The Great Lover," with Leo Ditrichstein, which comes to the Grand on Oct. 1. Interest in this attraction is not entirely centered upon the popularity of the star nor the Eastern success of the play, but a goodly share is extended to our own Frederick and Fannie Locke Hatton, authors of the work.

Chicago is very proud of the success of Mr. and Mrs. Hatton which has come to them in the past few years, or to be exact, since David Belasco presented their "Years of Discretion."

On the same date Henry Blossom-Victor Herbert's comic opera success, "The Princess Pat," will come to the Garrick. In the cast of this will be seen David Quixano, Venita Fitzhugh, Al. Shean, Louis Cassavant, Ralph Riggs and Katherine Witche.

On Oct. 15 "Alone at Last" is due at the Illinois. This Viennese operetta, taken from the German by Edgar Smith, Joseph Herbert and Matthew Woodward, and with music by Franz Lehar, will have Forrest Huff and Fritz von Busing in the cast.

"The Boomerang," Winchell Smith and Victor Mapes' light comedy, which has enjoyed a New York run of more than a year, is due at Powers' on Nov. 13.

Of the new plays one opens to-night at the Blackstone. This is Geo. V. Hobart's farce, "What is Your Husband Doing?" in which Thomas W. Ross and Maclyn Arbuckle are starring.

On Oct. 9 the Fine Arts (formerly the Playhouse) resumes as a home of the drama, with the first

presentation of "Where the Rooster Crows," by A. N. Rance, produced by Edward F. Rush.

That sensational success, "Justice," by John Galsworthy, comes to Powers' Oct. 16, for a limited engagement.

BLACKSTONE (Edwin Wapler, mgr.)—Thomas W. Ross and Maclyn Arbuckle, in "What's Your Husband Doing?" first week.

CHICAGO (Shubert Management).—"The Blue Paradise," second week.

ILLINOIS (Rollo Timponi, mgr.)—Mitzl, in "Pom Pom," fourth week.

POWERS' (Harry Powers, mgr.)—Ann Murdock, in "Please Help Emily," second week.

OLYMPIC (George C. Warren, mgr.)—John Mason, in "Common Clay," fourth week.

COHAN'S GRAND (Harry Ridings, mgr.)—"The Cohan Review 1916," sixth and last week.

GARRICK (John J. Garrity, mgr.)—Lew Fields, in "Step This Way," seventh and last week.

CORT (U. J. Hermann, mgr.)—"Fair and Warmer," eighth and last week.

LA SALLE (Harry Earl, mgr.)—"Where Are My Children?" (picture) ninth week.

COLUMBIA (E. H. Woods, mgr.)—Week of 24, Billy Watson.

HAYMARKET (A. H. Moeller, mgr.)—Week of 24, the World Beaters.

STAR AND GARTER (C. L. Walters, mgr.)—Week of 24, Edmund Hayes, in Some Show.

GAYETY (R. S. Schoenecker, mgr.)—Week of 24, Beauty, Youth and Folly.

ENGLEWOOD (J. W. Whitehead, mgr.)—Week of 24, Parisian Flirts.

PRINCESS (S. P. Gerson, mgr.)—Closed.

IMPERIAL (Will Spina, mgr.)—Week of 24, "Somewhere in France."

NATIONAL (J. P. Barrett, mgr.)—Week of 24, "The Old Homestead."

## NEW CHICAGO PRODUCING FIRM.

## HALTON POWELL ORGANIZES COMPANY TO PLAY ONE NIGHT STANDS.

CHICAGO, Ill., Sept. 23.—A new producing company will send the Halton Powell shows, now on the International Circuit, into the one night stands. It was formed by Halton Powell, Merle H. Norton, C. S. Hayes and Orville Bunnell.

The plan is to organize one night stand shows of "Broadway After Dark" and "Little Peggy O'Moore," the former opening Oct. 8, and the latter Oct. 22. If these shows meet with the success that is expected, other companies will be organized to present the same plays. At a dinner recently, at which these four parties were present, the chances of the shows in the one nights were discussed, and that led to the organization of the company. The shows now being organized go East. Halton Powell will organize the companies and Merle H. Norton will look after the bookings.

## CHURCH WOMEN OBJECTED.

## PROTESTED AGAINST ANTICS OF MAE MILLS AT CHICAGO GAYETY.

CHICAGO, Ill., Sept. 23.—Women of the Women's Church Federation were shocked at the carrying on of Mae Mills, of the Follies of Pleasure, at the Gayety, last week, alleging that she danced up and down in aisles and made various kinds of sensual appeals to the men. The kick came too late in the week to do the show any good in an advertising way.

## ACTOR DISLOCATES HIP.

CHICAGO, Sept. 23.—Terese Miller and Billie Rainey, who were playing Frank Q. Doyle time in Chicago, had to cancel the Victoria Theatre the "last half" last week owing to Mr. Rainey dislocating his hip. They will resume their bookings, shortly, opening for the W. V. M. A. this time.

## CHARGE GAMBLING AT FAIR.

## ORGANIZATION COMPLAINS ABOUT AFFAIR IN CHICAGO.

CHICAGO, Ill., Sept. 23.—The South Chicago Shore Country Club held a "county fair" last week for charity and had a carnival and other show attractions on hand. Arthur Burrage Farwell was told that there was gambling in connection with the affair, so he made a complaint to the Hyde Park Protective Association.

When the matter came to the attention of Mayor Thompson he remarked that "there should be no gambling in Chicago," continuing that "charity was no excuse for gambling." Then he added: "As a matter of fact, I don't think there was any gambling at the fair—though my wife did go out there and come home broke."

## BILLPOSTERS' "TRUST" ACTIVE.

## COMPLAINTS ARE MADE AGAINST CHICAGO ORGANIZATION.

CHICAGO, Sept. 25.—Complaints have been made to District Attorney Cline that the "Billposters' Trust" is still in existence, despite the dissolution order of the Federal Court. A number of independent firms allege that discrimination is being shown against advertisers by members of the American Billposting Company.

Judge Landis issued a restraining injunction last Fall against the billposters and ordered a dissolution of the association. The case was appealed to the Supreme Court, where it is still pending.

## PREPARING NEW OFFERING.

CHICAGO, Sept. 23.—Sullivan and Mason will shortly offer a new act written by John Brandon Walsh, which is expected to provide the comedy that these boys have been seeking for some years.

## CHICAGO HARMONY NOTES.

## EDGAR BITNER IN TOWN.

There's nothing particularly mysterious about Edgar Bitner, of the Leo. Felst concern, yet how many people outside of the local office directorate knew he was in Chicago last week? We'll venture a guess that mighty few knew of his visit. He didn't stay in our midst very long, however, as a hurry up business call from Milwaukee caused him and Local Manager Vocco to shake the local dust behind them. Rocco came back alone with a merry twinkle in his eyes which may or may not portend much regarding new Felst songs about to be launched.

## THEY'RE TALKING ABOUT IT.

Boys on the "inside" are beginning to talk about the sprightly manner in which the chorus of "She Is the Sunshine of Virginia" starts—a mighty good omen. The song is built on a mild, Southern lyrical theme, with a fine musical background that makes it grow on you in direct ratio to the number of times it is heard.

## GETTING THE CROWDS.

They say the real test of a professional manager's ability lies in the number of people he induces to visit his headquarters. Judged from this standpoint, Marvin Lee, handling the professional reigns for F. J. A. Forster, has done more in a few weeks than some rival managers have accomplished in as many months. The Forster professional suite is always crowded.

## MILTON WEIL AT HOME.

Milton Weil seems to be getting into his old stride as an attache of the Broadway's Chicago office. Milt has a host of friends, and his connection with the firm with the "constant catalog" should mean considerable doings for Will Von Tilzer's songs in the West.

## SUCH IS FAME.

The Granville Music Corp. will lose the services of two of their demonstrators in the persons of Pauline Frohlich and Miss Kyla LeVey. While singing "Any Old Name Is a Wonderful Name" at one of the large department stores last week, one of the "big time" booking agents heard the girls and immediately made an offer.

The "Name" song is being used by Bradley and Ardine, at the Orpheum, Brooklyn. Dolly Bernard, Jewett and Pendleton and Ray Samuels have put on the song this week.

"OUT OF THE CRADLE INTO MY HEART." When Wolfe Gilbert and Anato! Friedland join their artistic talents and evolve a popular ballad it's a sure-in-advance triumph card. "Out of the Cradle Into My Heart," published by Stern & Co., is a sparkling, tuneful and seductive melody that makes it unforgettable.

## "PRAY FOR THE LIGHTS TO GO OUT."

Jos. W. Stern & Co., who have a happy knack of unearthing the best song nuggets of musicdom, have just brought from the West "Pray For the Lights To Go Out."

## NEW ACT IS BOOKED.

CHICAGO, Sept. 23.—Carita and Howland recently displayed a new act in Chicago which is called "Luzon Love," and it made such an impression that the Association immediately booked it. Grace Carita is best known for her association with Henry W. Savage musical comedies. William B. Howland was formerly with "September Morn."

## HOLMES INCLUDES CANADA.

For the first time in the history of his travelogues, Burton Holmes has included Canada in his present season's program. People interested in the European War will find his lecture of peculiar interest, as he will consider England, Germany and France from angles not usually included in travelogue.

## KESSLER PRODUCING SHAKESPEARE.

Jos. Kessler and his Jewish Stock Company are going into extensive production of Shakespearian repertoire, at the Empire Theatre, on the West Side. The current week's offerings include: "Othello," "Romeo and Juliet," "Hamlet" and "King Lear."



## PLAYERS

## STOCK

## COMPANIES

## PERMANENT STOCK FOR BOSTON.

## COPLEY WILL HOUSE JEWETT PLAYERS.

## ONLY STANDARD PLAYS SCHEDULED.

BOSTON, Sept. 23.—Manager H. W. Pattee, of the Copley Theatre (formerly the Toy), has announced the opening of the house Oct. 2, with a permanent repertoire company.

This organization, under the personal direction of Henry Jewett, will be known as the Henry Jewett Players. Following are some members of the company: Gladys Morris, Isabel Merson, Jessamine Newcombe, Elizabeth Merson, Lionel Glenister, Fred W. Permaen, Leonard Craske, Cameron Mathews, Leonard Grey, Leon Gordon, and Arthur Dennison.

A series of standard plays, by the best modern authors, is intended, and it is also planned to

present revivals of the classics as well as the old comedies. Among the productions will be plays by Barrie, Shaw, Wilde, Pinero, Galsworthy, Jerome, Dickens, Sutro, Zangwill, Lytton, Goldsmith, Ibsen, Strindberg, Fitch, Haptmann, Lady Gregory, Yeats, Maeterlinck, Houghton, Mansfield, Besler, Robertson, Esmond, Hope, Carleton, Marshall and Chambers.

It is also planned to present a short season of Shakespearean productions later, on lines similar to the productions at the Boston Opera House by Mr. Jewett two years ago.

The opening attraction will be "The Admirable Crichton."

## HIMMELEIN PLAYERS POPULAR.

## BESSIE DAINTY HEADS NEW COMPANY IN EVANSVILLE, INDIANA.

EVANSVILLE, Ind., Sept. 25.—The Himmelein Associate Players, who came to the Majestic Theatre Sunday, Sept. 10, have proved so popular that the engagement promises to be indefinite. Bessie Dainty was forced to undergo an operation the opening night, but will resume her place as leading lady after her convalescence.

The company includes, besides Miss Dainty: Edward Keane, Jack Motte, Lester Howard, Louis Lytton, Frederick Clarke, Ira Earle, H. Powell, Jessie Lyons, Florence Malcolm and Gertrude Stone. John Burke is stage manager.

## ALABAMA CO. SEEKS THEATRE.

## MOBILE ORGANIZATION IS NEGOTIATING FOR THE COLUMBIA.

MOBILE, Ala., Sept. 25.—A local stock company is now negotiating to lease the theatre formerly known as the Dreamland, and later the Columbia.

Moving pictures, dramatic stock and vaudeville will be given. Plans are in progress and details will be completed in a few days.

## CELEBRATE WEDDING DATE.

ILION, N. Y., Sept. 18.—Mr. and Mrs. Elkins (Rose Millen) celebrated their year of marriage by attending a banquet given by Jack O'Donnell, at Osgood Hotel, Sept. 15, and another banquet given by Mr. and Mrs. Strout. The couple were married a year ago on the stage at Granville, N. Y., and at present are with Walter Davis Co.

## AFTER NEWARK HOUSE LEASE.

NEWARK, N. J., Sept. 25.—Walter Springer, for a number of years with the Forepaugh Circus and the Forepaugh Theatre, Philadelphia, is thinking of taking over the lease of the Park Place Theatre, possibly for stock. This house recently closed, after being tried out on the International Circuit.

## WHITNEY CO. RETURNS TO ANDERSON.

"Happy" Lou Whitney and her company have returned to Anderson, Ind., where they will play a few weeks of stock at the Crystal Theatre. The cast remains the same with the exception of Joe Vits, who fills Russell L. Test's place as leading man. Roster: "Happy" Lou Whitney, J. C. Weish, Billy Walbourn, Joe Vits, Robert Hall, Tom Oakley, Hugh McCormick, Reta Radcliffe and Anna Henne.

## ETHEL DESMOND CO. RESTING.

NEW ORLEANS, Sept. 25.—The Ethel Desmond Musical Comedy Co. has been resting in this city, having closed a tour of forty-eight weeks throughout the South, and will open its Winter season shortly, playing Eastward. The roster is: Lee Desmond, Ethel Desmond, Holly Desmond, Master Buster Desmond, Maude Riles, Evelyn Wells, Lucy Meyers and Albert Hildebrandt.

## EDWIN WEEVER RESTING HERE.

## CLOSES SUMMER TENTING SEASON WITH WEEVER &amp; LYNN, FRANKLIN CO.

Edwin Weaver, of the Weaver & Lynn Franklin Stock Co., was a visitor in this office Saturday, Sept. 23, and reports the closing of their tenting season, which occurred Saturday, Sept. 16, after a two weeks' run at Johnson City, N. Y., playing to capacity business nightly. While the Summer was not altogether a successful one owing to the infantile paralysis and other obstacles, the Franklin Stock Co. closed its Summer's season on the right side of the ledger.

Mr. Lynn is now taking the Jack Lynn Co. over his old territory, playing a few fair dates, after which he will play his regular time. Mr. and Mrs. Weaver are in the city on a little recreation trip, after a hard and strenuous Summer's work. Mr. Weaver says he takes great pleasure in wishing THE CLIPPER prosperity and happiness in their new building on Broadway.

## CHANGES POLICY TO STOCK.

LAWRENCE, Mass., Sept. 25.—The Colonial Theatre will change its policy when, on Oct. 2, it opens with the Cecil Spooner Stock Co., under the management of Chas. E. Blaney.

The engagement will be an extended one. The Loring Musical Review is playing at the house this week.

## PICKERTS OPEN REGULAR SEASON.

The Pickert Stock Co. has closed its Summer park season, and is now in its regular season, playing in New York and Pennsylvania until New Years. Then the company will open its Winter season at West Palm Beach, Fla., with Florida time to follow, making the twelfth season in Florida for the Pickerts. Roster: Willis Pickert, Grace Pickert, Lillian Pickert, Blanche Pickert, Elizabeth Pickert, Clint Dodson, Val C. Cleary, Erian Wilcox, Master Erian, Baby Carol Dodson, Baby Blanche Pickert, Al. Williams, Bob McIntyre, Walter Boggs, Morris Whipple, Owen Miller.

## PARALYSIS SCARES SAVIDGE PLAYERS.

Al C. and May Wilson will have completed their fourth season with the Walter Savidge Players when that company closes at Wayne, Neb., on Oct. 21. The show will go into Winter quarters at Wayne, Mr. Savidge's home, and Mr. Savidge will devote his time this Winter to booking his attractions for the coming season. The Wilsons were contemplating a trip back to New York, but owing to the epidemic of infantile paralysis were forced to defer their trip to some later date, as they do not care to expose their son, Lawrence, to the disease.

## NO STOCK FOR MANCHESTER.

MANCHESTER, N. H., Sept. 25.—Contrary to expectations, the Park Theatre, which was to have opened with a season of stock, changed its policy at the eleventh hour, and will present for the time being high class road attractions and refined burlesque.

## STOCKLETS

"NEVER SAY DIE" has been selected by Warren O'Hara for week ending Oct. 7, at Hathaway's Theatre, Brockton, Mass. Mr. O'Hara will also use this play at his other stock house in New Bedford, Mass., opening Oct. 2. Al Swenson and Edid May Jackson are playing the leads with the New Bedford company.

MILDRED FLORENCE will open her second season in stock at Union Hill, N. J., next week, as Norma Noggs, in "Rolling Stones."

THE ALCINE PLAYERS are in their seven-seventh week of stock at the Crawford Theatre, Wichita, Kan. "The Call of the Heart" was presented last week.

A. C. WINN has arrived back in New York after a three weeks' absence, and is again directing the colored players at the Lafayette, New York.

THE SOMERVILLE PLAYERS, Somerville, Mass., are presenting "Jerry" this week. The company is meeting with approval.

LILLIAN STUART has joined the Mozart Players at Elmira, N. Y., after a two years' stay on the Pacific Coast with the Universal Motion Picture Company.

THE HOYT MUSICAL REVUE of eighteen people, under the management of W. J. Meaney, is now playing in Maine. The company is headed by Madeline Buckley and Ed. Hughes.

NINA BRUNS has closed with the Halcyon Stock Co., and is at her home in Orange, Mass.

"A FOOL THERE WAS" is the attraction this week at the Denham, Denver, Colo., under the management of O. D. Woodward. "The Trail of the Lonesome Pine" underlined.

"THE MISLEADING LADY" is the offering this week at the Mozart, Elmira, N. Y., under the management of Jay Packard.

"THE NEST EGG" is the offering this week at the Academy of Music, Haverhill, Mass., under the management of E. A. Cuddy.

"MARY JANE'S PA" is underlined for production at Poli's Hyperion, New Haven, Conn., for week ending Oct. 7, under the management of Henry Menges.

"MARRYING MONEY" will be used week ending Oct. 7, at the Elsmere, New York City, with Margaret Frye and Clay Clements playing the leads, under the management of George Poultney. "The Melting Pot" underlined.

"THE GHOST BREAKER" is the selection of George Ebey for this week at the Orpheum, Oakland, Cal.

"THE PRIDE OF RACE" is underlined for very early production at the Wigwam, San Francisco, Cal. Del Lawrence will play the Robert Hilliard role.

"THE SONG OF SONGS" is the offering this week at the American, Spokane, Wash., under the management of Harry Leland. "David Harum" underlined.

"A TEMPERANCE TOWN" will be offered by the E. H. Robins Players next week at Royalty Alexandra, Toronto, Can., where they have extended their stock season.

"THE MISLEADING LADY," with Irene Oshier playing the lead, is the attraction this week at the Princess, Sioux City, Ia., under the management of John Bigger. "Madame X" underlined.

"NEVER SAY DIE" has been selected by Mitchell Harris and associate players for production week ending Oct. 14 at the Players Theatre, St. Louis.

for this week at the Opera House, Lowell, Mass. "SOME BABY" is the selection of E. A. Cuddy

## IN FIFTY-SECOND WEEK.

The Haines-Wilbur Stock Co. is now in its fifty-second week. This company is now touring Northern California, and will remain in that State for the Winter. Roster: Raymond L. Wilbur and George P. Haines, managers; Rilla McMillen, Frances Foy, Chas. Spencer and Donald Webb.



# DRAMATIC NEWS

## MANY CHANGES IN PLAYS AT CITY THEATRES.

That a number of the attractions current at the New York theatres are expected to have limited runs is evidenced by the air of activity around the offices of the local producing managers, and the announcements of the new shows booked to come to New York within the next two weeks, as well as those being placed in rehearsal in preparation for an early New York opening. Besides the Monday night openings of "Upstairs and Down," at the Cort, and "Miss Springtime," at the New Amsterdam, there are three other openings during the week.

"The Intruder," on Tuesday, Sept. 26, succeeded "The Great Lover" at the C. & H. "Arms and the Girl" succeeds "The Silent Witness" at the Fulton the following night, and "Rich Man, Poor Man," on Friday evening, Sept. 29, takes the place of James T. Powers, in "Somebody's Luggage," at the Forty-eighth Street.

"His Majesty Bunker Bean" is booked to follow "The Guilty Man" at the Astor, on Oct. 2, and on the following night Raymond Hitchcock will be seen in "Betty," at the Globe, in succession of "The Amber Empress."

Another Oct. 2 production will be "Hush," which will be the opening attraction of Winthrop Ames' Little Theatre.

Richard Walton Tully's latest play, "The Flame," vacates the Lyric on Saturday, Oct. 14, and will be succeeded the following Monday by the Wm. Fox feature picture, "The Daughter of the Gods," in which Annette Kellermann is the star.

Laurette Taylor will be seen in an October production of "The Harp of Life."

## ATTRACTIONS IN N. Y. THEATRES.

ASTOR—"The Guilty Man," seventh and last week.

BEASCO—"The Boomerang," sixtieth week.

BOOTH—"Pierrot, the Prodigal" (revival), fourth week.

COHAN'S—"Seven Chances," eighth week.

CASINO—Lina Abarbanel, in "Flora Bella," third week.

COMEDY—Washington Sq. Players, fifth week.

CRITERION—George Arliss, in "Paganini," third week.

ELTINGE—"Cheating Cheaters," eighth week.

EMPIRE—Margaret Anglin, in "Caroline," second week.

FORTY-FOURTH STREET—"The Girl From Brazil," fourth week.

GAIETY—"Turn to the Right," seventh week.

GLOBE—"The Amber Empress," second and last week.

HARRIS—"Fair and Warmer," forty-seventh and last week; tenth at this house.

HIPPODROME—"The Big Show," fifth week.

HUDSON—"Pollyanna," second week.

LYRIC—"The Flame," fourth week.

LONGACRE—Wm. Collier, in "Nothing But the Truth," third week.

LYCEUM—Otis Skinner, in "Mister Antonio," second week.

PLAYHOUSE—"The Man Who Came Back," fifth week.

REPUBLIC—"His Bridal Night" with the Dolly Sisters, seventh week.

SHUBERT—Henry E. Dixey, in "Mr. Lazarus," fourth week.

THIRTY-NINTH STREET—"Very Good, Eddie," fortieth week; third and last at this house.

WINTER GARDEN—"Passing Show of 1916," fifteenth week.

## THE FILM THEATRES.

Rialto—"A Corner in Colleen."  
Strand—"The Chattel," with E. H. Sothern.  
Academy—"Her Double Life."  
Broadway—"Anton, the Terrible."  
Park—"Civilization."  
Liberty—"Intolerance."

## "MISS SPRINGTIME."

New Amsterdam (Klaw & Erlanger, mgrs.)—*Miss Springtime*, a three act musical comedy, music by Emmerich Kalman, book by Guy Bolton, lyrics by P. G. Wodehouse and Herbert Reynolds, presented Monday evening, Sept. 25, by Klaw & Erlanger, with the following cast:

Paul Pilgrim.....Charles Meakins  
Michael Robin.....John E. Hazzard  
Katski Schmidt.....Josie Intropodi  
Henry Wenzel.....Nick Burnham  
Hugo Knaus.....Maurice Cass  
Rosika Wenzel.....Sari Petrass  
Jo Varady.....George MacFarlane  
Maimie Stone.....Georgia O'Ramey  
Dustin Stone.....Jed Prouty  
Inspector Block.....William Cohan  
Secretary to Rudolph Marto.....Percy Woodley  
Maitre De Ballet.....Wayne Nunn  
Premiere Danseuse.....Fred Nice  
Ruslie.....Ada Weeks  
Cessie.....Audrey Burton  
Billie Vernon

MARTO RECEPTION COMMITTEE—Misses Teddy Hudson, Edna Stillwell, June White, Cab Storer, Joyce Linden and Helen Kroner.  
Charles Previn, Musical Director.

SYNOPSIS.—Act I.—The Village of Pilota. Act II.—Wenzel's Apothecary Shop, Pilota. Act III.—The Stage of the Budapest Opera House.

New York has another big musical comedy success in "Miss Springtime," which was presented for the first time in this city on Monday evening at the New Amsterdam Theatre, with Sari Petrass, from the King's Theatre, Budapest, in the title role. "Miss Springtime," which was a great success in Europe, where it was produced under the title "Miss Rabbitfoot," is by Martes Brody, with music by Emmerich Kalman, best known in America as the writer of the music of "Sari," an achievement which immediately stamped him as a composer of the first rank. The American adaptation of "Miss Springtime" was made by Guy Bolton, and the lyrics are by P. G. Wodehouse and Herbert Reynolds.

The plot is laid in a Hungarian village for the first two acts, and on the stage of the Budapest Opera House in the third. It deals with the romantic story of the love of a village maiden for a famous opera singer, who visits his old home and is taken for an impostor. The girl yearns for an artistic career and, encouraged in this hope by the opera singer, renounces her former sweetheart. Upon the arrest of the supposed "impostor" she determines to go to Budapest to beg forgiveness from the real opera star, only to find upon her arrival that the great singer and the supposed impostor are one and the same. With the opportunity of entering upon a career before her, she is shown the hardships and disappointments that are an inevitable part of this life, and relinquishes it to return to her native village to marry her childhood sweetheart.

The great success of the piece, however, and it undoubtedly scored one of the most pronounced hits of any musical production seen in many a season, was not due to the plot, but rather to the remarkably fine combination of cast, music, lyrics, scenery and costuming. From the rise of the curtain to its fall, the piece was a rapid succession of wonderful stage pictures, each one more gorgeous and beautiful than its predecessor. The entrancing music furnished a delightful accompaniment to a score or more of extremely attractive dance numbers, led by a sextette of dancers that will soon be the talk of the town.

The vocal numbers were a treat, no less than half a dozen registering sure hits. Jerome D. Kern, who for years before he began to write musical comedy successes interpolated song hits in foreign productions with an almost uncanny regularity, has a single number in "Miss Springtime." It is called "My Castle in the Air," and is probably destined to be the big song hit of the piece.

Miss Petrass is a real artist, and the great success with which she met last year in London will undoubtedly be duplicated in America. She is a delight to both the ear and eye. George MacFarlane, the baritone, sings the role of the opera star, which might well have been written expressly for him, so well does he portray it. John E. Hazzard, one of the best comedians on the musical comedy stage, has in the piece ample opportunity for the display of his talents, and scored a great personal success. Georgia O'Ramey is one of the few comedienettes on the musical comedy stage, and brought to her role some genuine humor.

In "Miss Springtime" Klaw & Erlanger have one of the biggest successes of their career.

## "UPSTAIRS AND DOWN."

Cort (Barnard Klawans, mgr.)—*Upstairs and Down*, a three act comedy, by Frederic and Fannie Hatton, produced Monday evening, Sept. 25, by Oliver Morosco, with this cast:

"UPSTAIRS."  
Anthony Ives.....Fred Tiden  
Nancy Ives.....Christine Norman  
Robert Van Courtland.....Orlando Daly  
Elsie Hunt.....Roberta Arnold  
Elizabeth Chesterton.....Mary Servoss  
Alice Chesterton.....Juliet Day  
Tom Cary.....Paul Harvey  
Capt. Terance O'Keefe.....Courtney Foote

"DOWNSTAIRS."  
Sprang.....Arthur Elliott  
Pierre.....Alfred Hesse  
Rosalie.....Adoni Fovieri  
Nelly.....Ida St. Leon  
Craig.....William MacDonald  
Louis Letour.....Leo Carrillo

SYNOPSIS OF SCENES.—Act I.—Upstairs. The Lounge Porch at Iveshurst. Afternoon. Act II.—Downstairs. The Kitchen at Iveshurst. Evening. A few days later. Act III.—Upstairs. Same as Act I. A few days later.

Place—Iveshurst, Long Island. Time—The present.

"Upstairs and Down" is decidedly Hattonesque in style and treatment. Its comedy bristles with quaint humor and the play teems with bright lines and crisp dialogue. The characters are clearly drawn and it is well constructed. With these qualifications it would be strange indeed if it were not highly entertaining.

Of course, its theme is not new. Many playwrights have treated it from time to time, one of the best known on the subject being "High Life Below Stairs," written more than half a century ago. But this fact in no way detracts from its merit.

"Upstairs and Down" deals with the foibles and flirtations of the idle rich and of those of the servants' hall. There is no plot, but the work has just sufficient romance in it to relieve the comedy. If there is any fault to find with the authors' treatment it lies in the fact that the woman in the leading love affair in the play too readily believes in the unworthiness of her lover. This can be pardoned, however, because of the general excellence of the work.

Manager Morosco has selected his players with good judgment, and as a result each is well fitted to the character he or she portrays.

Roberta Arnold gave a capital characterization of Elsie Hunt, a flirtatious and man hunting widow who dotes on scandal and is not at all particular whether she or someone else is the object of it.

Courtney Foote played Capt. Terance O'Keefe, an Irish gentleman, with a pleasingly light touch of the Irish brogue, and made him so irresistibly fascinating that it is no wonder all the women he met thought themselves in love with him.

Alfred Hesse, as Pierre, never forgot his French dialect, but Leo Carrillo, as Louis Letour, was not so successful, and, at times, spoke in broken Italian instead of French.

Arthur Elliott lent the proper dignity to Sprang, the butler. The others, as above stated, did good work.

Robert Milton deserves credit for staging the work.

The two scenes of the play were handsome.

## KIRALFY SPECTACLE PROMISED.

Albert Kiralfy, of the well known Kiralfy family, is projecting a spectacle which promises to outrival those which are linked with the names of his father and uncles. It will treat of the history of the world up to the present day, and will employ about three thousand in its production.

The production, which will open next May, will be located within a five minutes' subway ride of the Grand Central Station.

## PLAYS IN REHEARSAL.

"Object—Matrimony," which is being presented this week out of town, is due as an early October offering on Broadway.

"Good Gracious, Annabelle," "Mile-a-Minute Kendall," "Business Is Business" and "For the Love of Mike" are all in rehearsal, and their producers are only hoping for an early opportunity to submit them to the tender mercies of New York audiences.



## PALACE.

ELMER F. ROGERS, MGR.

When Jack Wilson, two shades darker than ever before, walked out onto the stage of the Palace Theatre last Monday afternoon, and, looking over the program, remarked, "Gee, I'm glad to be on this bill, it's all class," he hit the nail on the head. It was a classy bill, if that adjective stands for quality in the superlative degree. If not, then it was just plain great—great vaudeville.

Starting with Louis Stone, the afternoon's entertainment brought out Goelet, Harris and Morey, J. C. Nugent, the Farber Girls, Marion Morgan's Art Dancers, Dugan and Raymond, Hermine Shone, Jack Wilson, and the Beaux Arts Poses. Some of the acts were new, but let us deal with the known ones first.

Stone is able to dance, upside down, on the rim of a revolving chandelier, better than anybody in New York, no matter how many drinks he may have taken. Stone does it without any, and fairly dazzles one with the twinkling of his toes during the performance.

Huge bass fiddles, Hawaiian ukuleles, or any musical instrument between them have no terrors for Goelet, Harris and Morey. They all look alike to that trio. All their songs are accompanied on a different instrument, which proves very pleasing.

J. C. Nugent should have been a partner of Billy Sunday, for he can convince anybody of anything. That's what he did in a little sketch called "The Squarer." Entering the home of a lady physician, he convinces her that her husband, his friend, is a hero instead of a drunk. That is considerable of a job, but he does it in such a way as to make everybody laugh at the process and forgive him for having taken a cocktail or two more than he should have, himself. Jule York supports him, and does credit to the act. It's rather hard for a lady physician to deal with a tipsy stranger, but she did it splendidly.

We referred to Jack Wilson before, but only referred. Now we will say a little more about him.

As usual, he travelled all the other acts on the bill and the dancing of the girls in the Morgan production, the events that transpired in the life of Mary Ann in the Shone act, and the contortions of a Ford "flivver" that was used by Dugan and Raymond afforded him a rare opportunity to do his worst, which he did to the satisfaction and applause of all. The rest of his time on the bill was taken up by parodies and songs, in which he was aided by Frank Hurst and Lillian Boardman, who did everything that he didn't think of. Wilson will always be welcome on any vaudeville bill—anywhere.

When a shapely blonde appeared beneath a spotlight attired only in a union suit in an act entitled Beaux Arts, the men in the audience became very much interested, as well they might. She was dressed very quickly, however, a moment later, by clothes supplied with light effects, although the men would have been willing to dispense with the latter for some time. The poses of the young lady were worthy of and received just applause.

Then there were the Farber Girls, Constance and Irene, but, as they sang some new songs and talked some new talk and had some new gowns, their performance, with that of the Morgan Art Dancers, Miss Shone's "The Evolution of Life," and Dugan and Raymond's "flivver" troubles, will be given further description in the New Acts department.

Fred Daab piloted the orchestra through the evening's music with his usual skill, and the current news pictorial started a show that was in every way splendid.

## COLONIAL.

ALFRED DARLING, MGR.

The Colonial has a corking good show this week, barring one spot in the latter half of the program.

The hits were scored by Willie Weston and Belle Story, with Aveling and Lloyd a close second. A record crowd was in attendance Monday night.

The Australian Creightons, with club and tennis racket juggling, opened, motion pictures switched to closing. In this position the Creightons present a well balanced act, and get away with several bows.

Vollinsky, performing on the violin and piano, showed a novelty, selecting a good repertoire of songs for his offering. The impersonation of a motion picture pianist again proved his feature.

Grace Leigh and Dave Jones, showing their new act for the first time here, went over big. It's a comedy skit called "Love Gambles," by Junie McCree. Action and comedy flow so fast that a good part of it was missed by the crowd. Miss Leigh is a good performer with a fairly good singing voice. Jones works a la Sam Bernard, even to the movements with his hands and feet.

"The Age of Reason," with Vivian and Genevieve Tobin and a cast of four others, that had its first showing in vaudeville several weeks ago at the Palace, managed to go over principally through the efforts of the sisters.

Aveling and Lloyd, with some excellent patter material supplied by Aaron Hoffman, walked on amid a tumult of laughter, and twenty minutes later walked off again with the comedy hit of the bill. Nothing stands in the way to make this team a feature act.

George White and Lucille Cavanagh, in their presentations of songs, dances and gowns, continue to wade successfully through all the Keith houses.

The Danube Quartette, that sterling casting bar act, had no trouble in convincing that they are a feature in their line of work.

For further account of Belle Story and Willie Weston, see New Acts department.

## FIFTH AVENUE.

WM. QUAD, MGR.

The bill at Proctor's Fifth Avenue last Monday served to introduce three new acts to the public. But the bill would have been a good one, even had it been without that distinction.

Probably the most popular act on it was Will Ward and Girls, who, evidently, made so many friends on former visits to this house that they received an ovation.

The act consists of five girls, who open with a pretty dance in one and then exit, to appear a second later in full stage, set with five pianos, at one of which Ward is already seated. Four of the girls play the others, with Ward, in a medley of selections. Several songs by Ward and two of the girls follow, and the act closes with a sextette. Each member played and sang very well.

Nordstrom and Potter offered a novelty that, after it gets sufficient work and they acquire the art of acting sufficiently to keep away the suspicion that they are amateurs, will be a fairly good turn.

The setting shows two miniature bungalows, in one of which lives a young bachelor, and in the other a pretty young lady resides. Only a hedge separates the yards attached to each, and the incidents of getting acquainted with each other, form the act. As played, it is slow and amateurish, but if brightened up and put over faster will be better liked. This criticism applies particularly to the young man. The girl did better than he, and is a good dancer. She also has a fairly good voice.

After the opening picture, and Mabel Burke had sung her customary song, Violetta Kendall and company appeared in first position and demonstrated that three girls and a man can produce some very sweet music, particularly when two of the young ladies can sing as well as those who form part of this act.

Then the Three Kalos, a trio of tumblers, gave an exhibition of rolling and throwing each other about the stage that was worthy of the approbation they won.

Joseph Jefferson and company, in a comedy sketch that pleased, held down third position, and were followed by the Topical Review.

Arthur Dunn and Beaumont Sisters, Edna Munsey and Van and Belle were the three new acts presented, and a detailed description of them will be found under New Acts.

## CITY.

SAM FRIED, MGR.

A sad comedy picture of antiquated vintage, bearing the stamp of Lubin, opened the program at the City Theatre Monday afternoon. Following the funeral atmosphere created by it the Two Juliens inaugurated the vaudeville portion of the entertainment.

In the characters of a straight and a wop they offer a very ordinary routine of tumbling and balancing. The talk by the comic should be eliminated, not being the least funny. His burlesque wrestling bit is the best thing he does and should be lengthened. With a change in their dressing and a few stunts added to their work, Julian and Julian will be vastly improved.

A number of aggravating stage waits, due to the probably unavoidable awkward arrangement of the bill, helped materially to slow up the entire show. The snap and ginger necessary to the smooth continuity of this type of entertainment was lacking.

El Cota, with his excellent work on the marimbaphone aroused the comfortably filled house to a point of enthusiasm which brought him back for several encores. His opening medley is well rendered, but would be vastly improved by the addition of one or two lively numbers. His harmonizing is perfect, and the tuneful rendition of "The Hungarian Rhapsody," using double hammers in either hand, earned him a genuine hit. The act could be shortened to advantage.

Canfield and Barnes, in their familiar sidewalk dialogue, had some difficulty in getting started. Once into their talk, however, the act moved smoothly. As a type of the straight man-Hebrew comedian turn, this act fits in most any company. The parody at the end left the audience clamoring for more. The comedian contributes an excellent eccentric dance.

"The System," billed as a dramatic expose of certain police methods, was the feature for the first three days. A company of twelve people, headed by Henry Carlin, presented the playlet by Junie McCree. It pleased the house immensely Monday, so why say more.

The traditional stage reporter, with ever ready notebook and pencilled notations on the cuff, the boy and girl who want to go straight, the crooked detective, and all of the various other elements which are usually found in a sketch of this nature found favor with the crowd. The acting ensemble could be vastly improved, and there are many things impossible in the situations and action.

However, "The System" does very nicely for the small time. The act opens in full stage, showing a station house, goes to an exterior, in two, of a tenement, returning to a full stage interior of the heroine's living quarters.

Bob Eschelle must be commended for the novelty of the stage setting used as the background for his singing act. In huntsman's costume and presumably roaming through the woods, he delivers four numbers, displaying a pleasing voice of high range, and with fine stage presence. The orchestra, Monday, seemed to differ with Mr. Eschelle as to the continuity of his songs. The turn is clean and bears ear marks of class.

The vaudeville bill was terminated by Evelyn and Dolly, who do a variety of things in a mildly pleasing manner. The combination of singing, bicycle riding and dancing is well arranged. The act is neatly costumed and the girls work with an ease of manner which helps considerably.

Percy Pollock and company, and the Sicilian Serenaders, were two new acts on the bill. A detailed description of them will be found under New Acts.

## BELLE ASHLYN LEAVES VAUDE.

M. S. Benthams, representative for Belle Ashlyn, has completed negotiations with Lucier Bonheur for Miss Ashlyn's appearance in French drama, with the Theatre Francaise. Miss Ashlyn has been appearing until recently with Billy Gould in vaudeville.

A few days ago she returned from Paris to begin rehearsals with the Anna Held company, but was dissatisfied with the role assigned her.

## FINNIGAN'S FRIEND RETURNS.

Tom Gillen has returned from a Western tour, and is this week playing at the City, at Perth Amboy, N. J.

(Other Reviews on page 25.)

SOUVENIR CLIPPERS  
AVAILABLE.

THE NEW NEW YORK CLIPPER will appear commencing with the issue dated Oct. 7.

All those purchasing a copy of that date (which will be published on Oct. 4) at the New Offices, 1604 Broadway, will have an opportunity to select a copy from our supply of back numbers for an additional ten cents.

The back numbers run from 1860 to 1900. First come, first served.







## CIRCUSES — CARNIVALS — PARKS

## WORLD AT HOME SHOWS TRIUMPH.

EXCLUSIVE MIDWAY FEATURE OF EXHIBITIONS.

RECEIVES PRAISE FROM PRESS AND PUBLIC.

ERIE, Pa., Sept. 24.—The World at Home Shows closed here last night in a blaze of glory after a week as the big and exclusive attraction of the Erie Exposition's Midway.

During the week the same commendation was heard on all sides from the Exposition patrons. "What a great show that World at Home is!" While the directors of the Expo. were loud in their praise.

This is most gratifying to the management, following, as this does, upon the reception of the show in the Dominion of Canada, where it made a triumphal tour as a feature of the leading fairs and exhibitions there, including those at Calgary, Edmonton, Brandon, Regina, Saskatoon, Prince Albert, North Battleford, Winnipeg, Toronto, London and the Canadian National Exhibition.

At every place the show has visited it has received praise from the press for being a "clean and meritorious show."

The Toronto Globe, in its review of the exhibition, had this to say regarding the World at Home:

"The directors are much gratified over the universal commendation which has fallen to the lot of the Midway this year, and formally tendered a resolution of appreciation to James T. Clyde, the owner and proprietor, on Saturday night. 'This is the very first exhibition I have known where there were no complaints from the authorities on anything.' This high praise of the quality of the entertainments in the exhibition of 1916 was paid by the chief censor, William Banks Sr. He added that not only was the Midway the best and cleanest that he had seen, but it was apparently the one which had done the best all 'round business. One show alone on Children's Day had taken more than eight thousand entries, and another entertainer would carry away from Toronto when all expenses had been paid, at least the good round sum of \$4,000.

## GEORGIA FAIR IS POSTPONED.

AMERICUS CALLS OFF ATTRACTION ADVERTISED FOR OCT. 23.

AMERICUS, Ga., Sept. 25.—The Third Annual District Fair, advertised for Oct. 23-28, has been postponed for one year. This postponement was decided upon at a meeting of the stockholders of the Fair Association on account of the short time which remained for the association to arrange for a creditable exhibition since its organization.

There is no financial difficulty connected with the decision to call off the fair for this year, as the entire capital stock of \$10,000 has been paid in, and the stockholders are determined to spend this entire amount to place the fair on a first class basis.

## HUNTER SHOWS GOING SOUTH.

WILL ENTER NORTH CAROLINA SOON UNDER NEW MANAGER.

For the first time in its history the Harry C. Hunter Shows will invade the South this Winter, devoting most of its time to North and South Carolina, Georgia and Florida. Four shows, two rides and several concessions will be carried on the trip. The company will soon be in North Carolina, where L. F. Thomas has a number of fair dates lined up.

John Paul Flanigan, who has been assisting Mrs. Hunter in the management of the show, has resigned, and has been succeeded by O. V. Bucklen.

## DUVAL CO. FAIR DATE SET BACK.

FLORIDA COUNTY WON'T HOLD IT UNTIL DECEMBER.

JACKSONVILLE, Fla., Sept. 25.—In order that the Duval County Fair, which was scheduled to take place Nov. 23-25, would not conflict with other county fairs, the dates have been changed to the week commencing Dec. 4.

This will allow the prize winners from the various county fairs to bring their products to this city to compete for the \$500 awards offered by the Jacksonville Chamber of Commerce.

## INJURED GIRL AERONAUT RECOVERING.

CASNOVIA, Mich., Sept. 25.—Babe Helms, feature rider for the American Balloon Company, who was injured while making a balloon ascension and double parachute drop here when the parachute landed in a tree top, is recovering nicely. She is at the home of George Betts, at Sparta, Mich., but is planning to be one of the contestants in a balloon race which will be held a Reed's Lake, near Grand Rapids, in the near future.

## FAIR DRAWS LARGE CROWDS.

VAUDEVILLE AND CIRCUS ACTS BIG ALLENTOWN ATTRACTION.

ALLENTOWN, Pa., Sept. 25.—The Allentown Fair, which ran all last week, up to and including Friday, is reported to have surpassed in every respect previous fairs held in this city. The daily attendance was very large.

Numerous vaudeville and circus acts proved a big factor in drawing the people. Among the exhibits, the horses, poultry and pigeons were said to be the finest ever collected under one roof in this country.

## THIS FAIR WON'T OPEN NIGHTS.

BUTLER COUNTY, O., ASSOCIATION MAKES NEW RULING.

HAMILTON, O., Sept. 25.—Secretary R. H. Shollenberger, of the Butler County Fair Association, has announced that the fair to be held here Oct. 3-6, will not be open at night.

The Hamilton Great Empire Shows will furnish the amusement and have been granted permission to use a portion of the grounds after the fair closes as winter quarters.

## FAIR TO HAVE BALLOON RACE.

ST. LOUIS, Mo., Sept. 25.—In connection with the fair at Muskogee, Ok., commencing Oct. 2, arrangements have been completed by the National Balloon Association for a national balloon race. Capt. H. E. Honeywell, of the Balloon Association, stated that there would probably be from five to eight entries. Both he and Capt. John Berry, also of St. Louis, will have balloons in the race. The official starter of the race will be Albert Bond Lambert, of St. Louis.

## ILLINOIS FAIR IS BIG SUCCESS.

CHICAGO, Sept. 25.—The Inter-State Fair at Kankakee was a big success from every standpoint, and all previous records were broken. The attendance is estimated at 90,000. The auto races proved a winner for the fair. C. R. Miller, president, and Len Small, secretary, are to be congratulated upon the result of their work. Forty-five thousand dollars was paid out in purses, premiums and attractions.

## WILL NOT RE-OPEN.

Andrew Downie, owner of La Tena's Animal Show, who had intended re-opening his outfit for a trip through the South, has changed his mind on account of the epidemic now prevailing.

He will make his headquarters at Havre de Grace, Md., for the Winter.

## DOMINION SHOWS ARE WORTHY.

LATEST ENTRANT INTO BUSINESS HAS GOOD ATTRACTIONS.

LOUISVILLE, Ky., Sept. 25.—The Great Dominion Shows, which were seen here during the Kentucky State Fair, and which is the last organization to get into the carnival field, has a list of attractions which should soon place it in the front rank of fair and carnival attractions, for it contains the following among other names:

Essie Fay's Society Horse Show, Gilman's Illusion Show, the Miracle Show, Monkey Speedway, Capt. La Belle's Arctic Show, Plantation Show, Doc Turner's 16-in-1, Midget City, a new mechanical show; European Wonder Show, Siamese Twins, Frisco's The Little Mill, Chicken Family, Motordrome, Whip, Eli Ferris Wheel and Merry-Go-Round.

The shows will play South, having a number of the leading Southern fairs booked. They are under the personal direction of E. C. Carruthers, with Walter Stanley as manager.

## PENNSYLVANIA FAIR POSTPONED.

CONANT, Pa., Sept. 25.—Walter W. Morgaridge, secretary of the Conant Fair, Conant, Pa., has had the date put forward to Oct. 9.

Mr. Morgaridge explained that the change had been made so that complications will be avoided with the Erie Exposition and that, as no other fair was being held in that vicinity during the week of Oct. 9, it gave them an opportunity for better exhibits.

## ALBANY ROUND-UP PROGRESSING.

ALBANY, Ore., Sept. 25.—The association having in charge the Albany Round-up are getting things in shape rapidly, and will include many new features at the opening, Oct. 12.

## BARRETT AND ZIMMERMAN BUY CIRCUS.

ST. PAUL, Sept. 25.—J. D. Barrett and Mose Zimmerman last week purchased the complete outfit of the Fowler & Clark Dog and Pony Circus, consisting of fifty ponies, thirty dogs, forty head of baggage horses, wagons, tents and harness, and are contemplating re-selling it. Nothing has been learned of the future plans of Messrs. Fowler & Clark.

## EMO, TURTLE BOY, PARALYZED.

Charles Smith, known as Emo, the Turtle Boy, is confined in the City Home Hospital at Richmond, Va., with both lower limbs paralyzed.

He has little or no money, and appeals to his friends for funds with which to purchase a rolling chair, as his physician says he must have exercise outdoors.

## BIG PREPARATIONS FOR FAIR.

MOBILE, Ala., Sept. 25.—A large force of carpenters, painters and electricians are busy getting things ready for the big Gulf Coast Fair, to be held in Mobile, Ala., Oct. 30-Nov. 5. Many concessions are being booked by Secretary Mort L. Bixler.

## CARLISLE'S SHOW AT FAIRS.

R. C. Carlisle's Wild West Shows are making a round of the fairs this season with excellent prospects of rounding out a most successful tour. At the Oak Hill Day and Night Fair, in Oak Hill, W. Va., last week, a turn-away business was in evidence at each performance.

## KENNEDY SHOW HAS BIG WEEK.

The Con T. Kennedy Shows, under the direction of Con himself, had a very successful week at the Michigan State Fair in Detroit recently. The show cleaned up, having the biggest week of the 1916 season.

## BOSTON FOOD FAIR BEGINS OCT. 9.

BOSTON, Mass., Sept. 25.—Mechanics' Hall is being made ready for a monster food fair, which will run for a month, starting Oct. 9. All manner of special attractions are promised.

THE OPENING FALL NUMBER OF THE CLIPPER WILL BE DATED OCTOBER 7  
BE USRE TO ORDER YOUR COPY IN ADVANCE.



LIVE  
NEWS

## BURLESQUE

BY MILL.

ROUTES  
REVIEWS

## GIRLS FROM JOYLAND.

Sim Williams' Standard organization entertained many Olympic patrons in New York last week, despite the street car strike.

"The Stagger Inn" is the first part, with Billy Gilbert doing a pantomime part with many funny movements and a funny make up.

Joe Perry was a whiskered Hebrew, funny in his own way.

Eugene West qualified as the straight, and Jack Oakley played the landlord and a Charley Chaplin waiter with many of the original characteristics.

Beulah Kennedy is quite a vision in the soubrette role, and her acting, singing and dancing were on a par with her looks, meaning A1. She made good in the part, in the numbers and in the specialty.

Ann Montgomery has the prima donna assignment, and filled it to general satisfaction.

The chorus includes: Mae Alberti, Jane Hear, Rose White, Mazie Florence, Catherine Florence, Anna Meade, Lou Roper, Belle Young, Lucile de Mott, Billie Edward, Muriel Graham, Alice Blair, Sadie Rose, Elaine Vance, Kitty O'Neill and Kathleen Donovan.

Quite a few of the girls qualified as solo entertainers in the chorus girls' numbers, presided over by Mr. Perry. The "wishing powder" caused some funny situations, and the other bits went over.

The lively opening chorus was followed in turn by "The Kiss Waltz," by Miss Montgomery; "The Two Key Rag," by Mr. Oakley; "On An Island Surrounded by Girls," by Mr. West; "Fill the Glasses," by the company; "How I Love Thee," by Miss Montgomery; a Spanish dance, full of action, and a competitive cakewalk with all the girls doing some high stepping.

"The Fall of Babylon" picture was handsomely posed by the partly draped models.

Jack Oakley and Beulah Kennedy offered a fine specialty singing "We Want Wilson in the White House," "Yack! Hick! Woo" and other popular songs.

Alice Blair, Inez Villere and Eugene West presented a sketch of the Tenderloin with a man about town, who had cast off his former girl to get married, the girl, and a girl dope fiend as the personnel, and it proved quite holding.

The Fletcher Trio had a comedy singing act that claimed attention, as the fun and harmony were well mingled.

In "A Night in a Harem," the burlesque, the old familiar scenes caused by the two sailors losing their way into a harem, and being presented to the sultan as two of his wives, were presented, and Gilbert and Perry cut funny figures in their feminine guise. Ida Nicolai was seen in one of her eccentric characters as an old maid in love with Rudy, one of the sailors.

The Oriental costumes and bathing suits in the Harem number made the girls look more attractive. "I Didn't Know That Loving Was So Good" was well done by Miss Nicolai, who showed great tendency for acrobatics. A "Nightie" dance was another feature that was encored.

## NO BURLESQUE AT DALY'S.

Despite rumors to the contrary, Daly's Theatre will not return to burlesque.

Alterations are being made in the front of the house—the big column having been removed, leaving only the nine inch iron support in the centre of the doorway.

A ticket booth is being built around it. The inner partition will also be moved further back into the lobby. At present the entrance is partly blocked by the building of the subway in front of the house, leaving only a six foot passage. This would be a serious menace in case of a panic among the audience.

As to policy, there is nothing definitely fixed as yet, but the license under which Walter Sanford conducted the house expressly provides that no burlesque would be allowed.

It will possibly be opened with vaudeville and pictures. The sign in the lobby refers all inquirers to a downtown address.

## BELL REPLACES HILL.

Billie Hill closed with Maids of America Sept. 23, and was succeeded by Norma Bell as prima donna.

## SPORTING WIDOWS.

## RATING.

Book	Chorus	Principals	Numbers
90	100	90	100
Costumes	Scenery	Comedy	
100	100	95	

"Circling the Globe" is the title of the two act comedy staged and produced under personal direction of John G. Jermon, with pleasing results. Harry (Heinie) Cooper is featured, and his tangle-foot comedy and talk was prominent throughout.

Leo Hayes, in eccentric make-up, also had a peculiar mode of locomotion and a funny laugh, and counted in the comedy line up.

Abe Leavitt was the straight, as Bobby Burns. Wm. Grieve appeared in various guises.

Ruth Lockwood sang and acted well as Betty Burns. She appeared to advantage in a number of handsome gowns, and made a hit especially in the "Dangerous Girl" number with Abe Leavitt, which earned any number of encores.

Lillian Moretti and Annie Moretti were cast as wives to somebody in the plot, and Helen Lockwood was a nifty maid, and also impersonated Ina Claire in the cabaret scene.

The chorus included: Beatrice Gibson, Dorothy Dunbar, Dolly Gibson, Grace Keeler, Margaret Grieves, Alice McCann, Frances Russell, Lottie Matthews, Billie Harren, Catherine Dole, Mabel Caron, Fritzie De Ross, Iola Hixon, Maud Russell, Mae Wood, Elva Carlin, Pauline De Witt, Hilda Arnett, Ruth Maltess, Helen Miller, Mary Noonan,



CARNIVAL FOUR, WITH SIGHTSEERS' COMPANY.

Dixie Hatfield, Dorothy Smith, May Lewis, Irvin Brown, George Newman, Frank Jones, Wallace Hale, Jack Gordon, Harry Homan, Arthur Lichtner, Albert Nelson.

The scene with the valuable vases, the wine bit, the harl-kari agreement and other bits were well worked in.

"Syncopated Mary," by Lillian Moretti; "My Queen of Dreamland," by Mr. Leavitt and Miss Lockwood; "Oh, Let Us Be Joyful," "Lingerie," "The Dance of the States," "Omar Khyam," "San Tan" and "Open Your Heart, Let Me In" were among the successful numbers, also a revue of specialties, including Helen Lockwood's impersonation, Ruth Lockwood's "Daddy" song, the Morettis' violin duets, and Abe Leavitt's dramatic recitation.

Mr. Cooper also furnished an amusing bit, showing the difference in taking a sweetheart for an auto ride, in contrast to another occasion when he takes his wife on a trolley car.

"Fight for America" was the patriotic finish of the first act, with Uncle Sam furnishing the admonition in spectacular manner. The second act showed Riverside Drive, in New York. "Broadway," "Dangerous Girl," "New York Town," "Take Me Back to Honolulu," were among the numbers. The costumes were very showy, and many changes were shown.

## VIVIAN LEAVES THE TOURISTS.

La Petite Vivian, who performed a trapeze specialty act in the olio with the Tourists, left the cast Sept. 30 to go over the Moss Circuit.

## NEWS NOTES

LUCIA ARNOLD has joined the Tourists.

ORA ENTAL will close Sept. 30 with the Lid Lifters.

BILLY WEST, Fred Gedding, Ray Levitt, Irma Vincent, Beulah Benton and Fred Cady are in stock at the Academy, Buffalo, N. Y.

HAZLETON and CARLISLE have replaced Jack Jacobs and Victor Lord with the Frolics of 1917.

WM. S. CLARK is now manager of the Gaiety, Baltimore.

FRANK WAKEFIELD is in stock at the Danphine, New Orleans.

SAM FRIEDLANDER, Sam Levine and Mav Lainkan have incorporated the Family Burlesque Circuit, at Albany, N. Y.

NEW BRUNSWICK, N. J., will be placed on the burlesque map next week, when the Maids of America will play there on Wednesday.

## HAYMARKET STILL INDEPENDENT.

(Special to THE CLIPPER.)

CHICAGO, Sept. 25.—Despite the many rumors that the Haymarket was going to play the American Burlesque shows, all talk was set aside by Manager Art Moeller, who emphatically denied any contemplated change in the policy, saying the house would continue with Independent Circuit.

## MORNING GLORIES HONORED.

HOTEL PROPRIETOR ENTERTAINS ENTIRE COMPANY AT DINNER.

After the evening performance at the Gayety Theatre, Brooklyn, Sept. 20, John Palmer, of the Palmer House, tendered the members of the company a spread in honor of Mr. and Mrs. A. H. Flaig's wedding anniversary. Hattie Beall is the soubrette of the show, while Mr. Flaig is the character man. Pat Parks, Bert Bertrand and Pete Peterson were masters of ceremony for the evening.

## GOTHAM FOR BURLESQUE.

The Columbia Girls is the opening attraction at the Gotham, Brooklyn, which opened 25 under direction of Frank A. Girard, on the Independent Circuit.

George Milton, Lew Golden, Jenny Delmore, Joe Dolan, Louise Earle, Ray Peck and Dot Posty are in the cast.

George Milton furnished the book for the entertainment.

## CHANGES TO VAUDEVILLE.

FALL RIVER, Mass., Sept. 25.—The Academy of Music closes its season of burlesque and popular attractions on Sept. 30, and will be opened later under new management with pictures and vaudeville.



# MELODY LANE

## "LONDON TAPS" LATEST CRAZE AMONG DANCERS.

"London Taps" is the title of society's latest dance craze. Its origin was the interpretation of the spirit of militarism abroad; the tapping of army officers' boots on the wooden floors of the hotels was the suggestion which led to its birth.

This newest dance has been thoroughly Americanized, is clean, graceful and fascinating. The original music for this dance is called "A Broken Doll," and is published by T. B. Harms & Francis, Day & Hunter.

### A VICTOR HERBERT JEWEL.

Victor Herbert has opened his cabinet of musical gems on many occasions, and has given them to an admiring and appreciative public with rare prodigality. Never did he select a jewel of more sparkling and radiant beauty than when he took from that magic cabinet the melody of "Kiss Me Again" and gave it to the world, tucked away in the score of the opera "Mlle. Modiste." "Kiss Me Again," with its inspired slow waltz refrain—the kind of melody that sends those delicious shivers up the back—at once became the rage, and it has never ceased from that day to this to grip music lovers with its extraordinary power of fascination and appeal.

In order to satisfy a general demand Mr. Herbert and Henry Blossom, the writer of the lyric, adapted the song for general use, with the result that artists in every field of entertainment, concert, vaudeville, chautauqua and lyceum, are using it. The song is published by M. Witmark & Sons.

### VISITS CHICAGO.

Will Von Tilzer, president of the Broadway Music Corp., took a flying trip to Chicago last week.

He went principally to get things in shape in his Western office for a long and strenuous campaign on the four numbers he is now exploiting.

### "DIXIELAND" POPULARITY HOLDS.

"And They Called It Dixieland" continues to be one of the most popular songs heard in the vaudeville houses. A score of the leading acts are featuring the number, and the public never tires of hearing its catchy melody.

### CLEVELAND BOOKS TEN ACT BILLS.

Beginning Thursday, Sept. 14, Mr. Cleveland has been booking two ten act bills at the Lyric Theatre, Newark, N. J. Mr. Cleveland so far has proved a revelation to the popular price managers in that neck of the woods. Recent bookings include: Five Musical Hodges, the Austins, Harry M. Morse's Comedy Company, Mlle. Elmina Company, Welch and Mayo, Koia, Violet and Rose, Ruth Belmer, Morse Brothers, Francelli and Lewis, the Gabberts, John W. Cooper and "Pals," Leon and the Adeline Sisters, Zeb Zarrow Troupe's "Isle of Joy," Katherine Selsor, Elsie Van Nally and company, Robbins and Lyon, Tolliver and Chappel, the Ternellos, Iva Donette, Harry and Kate Mitchell, Five Musical Renshaws, Jean Marvin and Thomas Rhyde, in their protean scenic production, "The Sheriff of Lonesome Pine," the Lorens Duo, Dainty Virginia, Mattus and Young, Joe and Marie Belmont, Irene La Tour, Kinso, the Jap juggler; Scott and Campbell, Adele Archer, Alfred Aldridge and Grace Huntley, Dawson and Dawson, Mabel Morgan Trio, the Three Herberts, William Raymore and company, North's Human Automata, the Roys, Mlle. Carrie, the Three Colleens, Taylor and Taylor, Clark and Madison, Hodges and Launchmore, and others.

### WOLF CONDUCTING BOOKING AGENCY.

PHILADELPHIA, Sept. 18.—Elwood W. Wolf has leased the third floor of the Globe Theatre Building, which he will utilize as a vaudeville booking agency for the Babloky & McGurk theatres.

### A TRIUMPHANT TRAIL.

A long, long trail of triumphs. Such is the record of the ballad, "There's a Long, Long Trail," which was born in England and which has grown up in America to be a sturdy, vigorous hit. In concert hall and vaudeville house one hears its strains.

A list of those who are singing "A Long, Long Trail" would look like a telephone directory. Its sales are as great as its popularity, and the inclusion of such an excellent composition in their catalogue is a source of self-congratulation on the part of the publishers, M. Witmark & Sons.

### KORNHEISER IN PHILADELPHIA.

Phil Kornheiser, professional manager of the Leo Feist house, spent several days in Philadelphia last week. In addition to placing a number of the Feist songs with some of the headline acts playing in that city, Mr. Kornheiser gave valuable assistance to Fred Auger, the new Philadelphia professional manager, who was recently brought East from St. Louis to take the place of Cliff Odums, who has been transferred to the trade department.

Mr. Odums is now on his initial trip and, judging from all indications, will make as great a success in the trade end of the business as he did in the professional department.

### PUBLISHER SUED ON NOTE.

Frederick A. Mills, the music publisher, of Montclair, N. J., is the defendant in a suit in the Circuit Court brought by Daniel J. McCarthy, on a note for \$10,000.

George M. Cohan originally held the note, but assigned it to McCarthy.

### MORRIS BUSY.

When Joe Morris was in town last week he said that in all his career as a music publisher, "Just One Day" and "There's a Quaker Down in Quaker-town" had shown up better than any two songs he ever published. Both numbers have been the means for Joe Hollander, the professional manager, in keeping all the piano rooms busy.

### "JUST AS SOON AS I LAID EYES ON YOU."

You need no introduction to this corking ballad. That Gus Edwards is the composer introduces it sufficiently. Like all of Edwards' songs, it has charm, tunefulness and a timely blend of sense and nonsense. The lyrics are by Will D. Cobb. Joseph W. Stern & Co. do the publishing honors.

### ANOTHER NEW ACT.

Louis Hardt, known abroad as the gentleman athlete, has been booked by cable for the U. B. O. theatres, by Alf. T. Wilton. A route of thirty weeks has been laid out, starting Oct. 9, at Keith's Theatre, Boston. He will present a new act, entitled "As In a Dream."

### NEW LOEW THEATRE ON 125th ST.

After many delays the plans and specifications for the new Loew Theatre, at 233 West One Hundred and Twenty-fifth Street, New York, are being rushed to completion, and building operations will begin in the near future. This house adjoins Hurtig & Seamon's Theatre, and will be modern and up-to-date in every respect.

### MOROSCO SUE BY ACTOR.

Martin Sabine brought suit against Oliver Morosco last week, for breach of contract, alleging that he came from Paris to take the role of Jerry, in "Peg o' My Heart," in 1914, but was never called to work. He asks for \$6,247, and \$247 which he claimed he expended for cabs and taxi and a wardrobe for the part of Jerry.

### SKATING AND DANCING AT CASINO.

FALL RIVER, Mass., Sept. 23.—The Casino, formerly a moving picture house, opened Sept. 14 with roller skating and dancing as the attraction. H. F. Blackwell is the manager, and Fay's Hunts Mills Orchestra furnishes the music.

### WITMARK SIGNS AL. DUBIN.

Arrangements have been entered into by M. Witmark & Sons with Al. Dubin, whereby the publishers will obtain exclusive control of all of Mr. Dubin's lyrical work for a term of years. Mr. Dubin is a promising young writer who has already a couple of successful songs to his credit. "Twas Only an Irishman's Dream," first featured by Blanche Ring, in "Broadway and Buttermilk," and the side-splitting comedy song, "O'Brien Is Tryin' to Learn to Talk Hawaiian."

Both these songs are published by M. Witmark & Sons, and both are in big demand just now. Mr. Dubin has a vein of originality and a neatness of expression that stand him in excellent stead and assure him a successful future.

### ANOTHER FEIST BALLAD.

Grant Clarke and James V. Monaco have another ballad success in "The Sweetest Melody of All," a song which is being featured in all the big New York vaudeville houses. It is the big hit of Emma Carus' new act, in which she scored such a pronounced success at the Palace Theatre recently.

### BROADWAY FEATURES.

Singers of novelty songs are simply flocking to the Broadway Music Corp.'s office lately.

Early in the season Will Von Tilzer promised his friends that he had two corking good novelty numbers, and Will has made good.

"Do What Your Mother Did?" and "Yacki Hacki Wicki Wacki Woo" are going along so fast that nothing stands in the way of Will in making them his two best hits of the season.

### A CATCHY TITLE.

The mere title of the song "There's a Little Bit of Bad in Every Good Little Girl" arouses immediate interest, and the clever lyrics and contagious melody of the song have won for it instant popularity. It is a genuine novelty number, and the lyrics are by Grant Clarke, who wrote "Dangerous Girl," and the music by Fred Fischer, writer of the new ballad hit, "Ireland Must Be Heaven."

### A BIG VON TILZER SEASON.

Harry Von Tilzer has this season one of the best song catalogues of his long career as a writer and publisher. At least a half dozen of his new numbers look like real successes. The leaders are "Through Those Wonderful Glasses of Mine," "On the South Sea Isle" and "There's Someone More Lonesome Than You."

### GIRL ACROBAT ARRESTED.

HAMILTON, O., Sept. 25.—Cecilia Fortuna, a member of the George Jupiter Co. of acrobats, at the Grand Theatre last week, was arraigned in the municipal court here on the charge of having appropriated the trunk of the company, which contained the outfit of the acrobats, valued at \$40. After committing the alleged deed she left for Chicago, but was arrested upon her arrival, and detectives brought her back.

### CHILDREN TO APPEAR IN PLAYS.

CINCINNATI, Sept. 25.—The Children's Theatre, offering performances of well known plays by juvenile players, will open Oct. 27 at the Litt's Playhouse, Kemper Lane. Seven productions will be given during the season, with two performances of each play, Friday night and Saturday afternoon.

### CINCINNATI COMPANY INCORPORATES.

CINCINNATI, Sept. 25.—The Consolidated Theatre Co. was incorporated last week, and will take over the Plaza Theatre of Norwood. Jerome Jackson and I. W. McMahon are at the head of the company, which is capitalized at \$50,000.

### TOMMY GRAY WRITES ANOTHER.

"The Plot," a new comedy dramatic novelty written by Hugh Herbert and Thomas J. Gray, will shortly be produced in vaudeville under Alf. T. Wilton's direction.

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## ROUTE LIST DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday.

Anglin, Margaret (Chas. Frohman, Inc., mgrs.)—Empire, New York, indef.  
 Abarbanel, Lina (John Cort, mgr.)—Casino, New York, indef.  
 Arliss, Geo. (Klaw & Erlanger & Geo. C. Tyler, mgrs.)—Criterion, New York, indef.  
 Adams, Maude (Chas. Frohman, Inc., mgrs.)—Montclair, N. J., Oct. 2, Elizabeth 3, Lebanon, Pa., 4, Altoona 5, Johnstown 6, Wheeling, W. Va., 7.  
 Aborn Opera Co.—National, Washington, 25-30.  
 Allan, Maud—Albany, N. Y., 28.  
 "Arms and the Girl" (Wm. Harris Jr., mgr.)—Fulton, New York, 27, indef.  
 "Amber Empress, The" (Corey & Riter, mgrs.)—Globe, New York, 25-30.  
 "Alone at Last" (The Shuberts, mgrs.)—Buffalo, N. Y., 25-30.  
 Boston National Opera Co.—Indianapolis Oct. 2-7.  
 "Boomerang, The" (David Belasco, mgr.)—Belasco, New York, indef.  
 "Bridal Night, His" (A. H. Woods, mgr.)—Republic, New York, indef.  
 "Big Show, The" (Chas. B. Dillingham, mgr.)—Hipp., New York, indef.  
 "Back Fire" (Walter N. Lawrence, mgr.)—Thirtieth Street, New York, Oct. 2, indef.  
 "Blue Paradise, The" (The Shuberts, mgrs.)—Chicago, Chicago, indef.  
 "Bird of Paradise, The"—Indianapolis 25-30.  
 "Blue Envelope, The"—Hartford, Conn., Oct. 5-7.  
 Collier, Wm. (H. H. Frazee, mgr.)—Longacre, New York, indef.  
 "Cheating Cheaters" (A. H. Woods, mgr.)—Eltinge, New York, indef.  
 "Cohan Revue of 1916" (Cohan & Harris, mgrs.)—Grand, Chicago, 25-30.  
 "Common Clay," with John Mason (A. H. Woods, mgr.)—Olympic, Chicago, indef.  
 "Common Clay," with Jane Cowl (A. H. Woods, mgr.)—Standard, New York, 25-30.  
 "Common Clay," Special Co. (A. H. Woods, mgr.)—Hartford, Conn., 25-27.  
 "Common Clay" Central Co. (A. H. Woods, mgr.)—Butler Pa., 27, Greensburg 28, Johnstown 29, Harrisburg 30.  
 "Clunderella Man, The"—Ford's, Baltimore, 25-30, Belasco, Washington, Oct. 2-7.  
 Dixey, Henry E. (Helen Tyler, mgr.)—Shubert, New York, indef.  
 Dietrichstein, Leo (Cohan & Harris, mgrs.)—Grand, Chicago, Oct. 1, indef.  
 Eltinge, Julian (A. H. Woods, mgr.)—Minneapolis, Minn., 24-30, St. Paul, Oct. 1-7.  
 "Everywoman" (Henry W. Savage, mgr.)—Brockville, Can., 27, Kingston 28, Belleville 29, Peterboro 30.  
 "Experience" (Elliott, Comstock & Gest, mgrs.)—Adelphi, Phila., indef.  
 "Experience" (Elliott, Comstock & Gest, mgrs.)—Lyric, Cincinnati, 25-30.  
 Fiske, Mrs. (Corey & Riter, mgrs.)—Atlantic City, Oct. 2-4.  
 Fields, Lew—Garrick, Chicago, 25-30.  
 Friedlander Mus. Com. (Palmer Kellogg, mgr.)—Appleton, Wis., 26, Kaukauna 27, Neenah 28, Fond du Lac 29, Hortonville 30.  
 "Fair and Warmer" (Selwyn & Co., mgrs.)—Harris, New York, 25-30, Montauk, Bkln., Oct. 2-7.  
 "Fair and Warmer" (Selwyn & Co., mgrs.)—Cort, Chicago, 25-30.  
 "Fair and Warmer" (Selwyn & Co., mgrs.)—Grand Rapids, Mich., 28-Oct. 1.  
 "Flame, The" (Richard Walton Tully, mgr.)—Lyric, New York, 25-Oct. 14.  
 "Friend Martha"—Buffalo, N. Y., 25-30.  
 "Four Market, The"—Newark, N. J., Oct. 2-7.  
 "Famous Bostonians" (B. Lang, mgr.)—Pasco, Wash., 25, Davenport 26-30, Libby, Mont., Oct. 1, Eureka 2, Whitefish 3, Kallispell 4-7.  
 "Freckles," Eastern Co., Broadway Amuse Co's. (Merle H. Norton, gen. mgr.)—Paulding, Ind., 27, Napoleon 28, Wauseon 29.  
 "Freckles," Western Co., Broadway Amuse Co's. (Merle H. Norton, gen. mgr.)—Manson, Ia., 27, Hampton 28, Dows 29, Eldora 30.  
 Graham, Oscar Co. (Oscar Graham, mgr.)—Bowie, Tex., 27, Nocona 28, Electra 29, Harold 30.  
 "Guilty Man, The" (A. H. Woods, mgr.)—Astor, New York, 25-30, Standard, New York, Oct. 2-7.

"Go To It" (Ray F. Comstock, mgr.)—Albany, N. Y., Oct. 3-5.  
 "Good Gracious, Annabelle" (Arthur Hopkins, mgr.)—New Haven, Conn., 25-27.  
 "Girl From Brazil, The" (The Shuberts, mgrs.)—Forty-fourth Street, New York, indef.  
 "Girl Without a Chance," Eastern Co. (Robert Sherman, mgr.)—W. Branch, Mich., 27, Gaylord 28.  
 "Girl Without a Chance," Western Co. (Robert Sherman, mgr.)—Eagle Grove, Ia., 27, Greeting 29, Sibley 30, Luverne, Minn., Oct. 1, Marshall 2, Tracey 3, Sleepy Eye 4.  
 "Girl From U. S. A." (Wm. Wamsher, mgr.)—Hiawatha, Kan., 27, Fall City, Neb., 28, Tecumseh 30, Beatrice Oct. 2, Marysville 3, Junction City 4, Hope 5, Herrington 6, McPherson 7.  
 Hodge, Wm. (The Shuberts, mgrs.)—Alvin, Pittsburgh, 25-30, Maxine Elliott, New York, Oct. 4, indef.  
 Holmes, Taylor—Atlantic City 28-30, Astor, New York, Oct. 2, indef.  
 Hitchcock, Raymond—Nixon, Pittsburgh, Pa., 25-30, Globe, New York, Oct. 3, indef.  
 "Hush" (Winthrop Ames, mgr.)—Little, New York, Oct. 2, indef.  
 "Hit-the-Trail Holiday" (Cohan & Harris, mgrs.)—Park Sq., Boston, 25-Oct. 7.  
 "Her Soldier Boy" (The Shuberts, mgrs.)—Stamford, Conn., 28, New Haven 29, 30.  
 "House of Glass" (Cohan & Harris, mgrs.)—Garrick, Phila., 25-30.  
 "Hobson's Choice"—Milwaukee 24-30.  
 "Intruders, The" (Cohan & Harris mgrs.)—C. & H., New York, 26, indef.  
 "Ikey and Aber" (Geo. H. Bubb, mgr.)—Elgin, Ia., Oct. 2, Volga City 3, Arlington 4, Strawberry Point 5, Dyersville 6, Sumner 7.  
 "Justice" (Corey & Riter, mgrs.)—Eronx O. H., New York, 25-30, Shubert, Bkln., Oct. 2-7.  
 "Just a Woman"—Majestic, Bkln., 30-Oct. 7.  
 "Katinka" (Arthur Hammerstein, mgr.)—Shubert, Boston, 25-30, Hartford, Conn., Oct. 2-4.  
 "Little Shepherd of Kingdom Come" (The Shuberts, mgrs.)—Plymouth, Boston, 25-30.  
 "Lady Luxury" (Guy S. Burley, mgr.)—Montauk, Bkln., 25-30, Lancaster, Pa., Oct. 2, Reading 3, Harrisburg 4.  
 Maude, Cyril—Buffalo, N. Y., 5-7.  
 Murdock, Ann (Chas. Frohman, Inc., mgrs.)—Powers, Chicago, 25-Oct. 14.  
 Mitzel (Henry W. Savage, mgr.)—Illinois, Chicago, indef.  
 Montgomery & Stone (Chas. Dillingham, mgr.)—Nixon, Pittsburgh, Oct. 2-14.  
 "Man Who Came Back" (Wm. A. Brady, mgr.)—Playhouse, New York, indef.  
 "Miss Springtime" (Klaw & Erlanger, mgrs.)—New Amsterdam, New York, 25, indef.  
 "Million Dollar Doll," Eastern Co. (Harvey D. Orr, mgr.)—Hornell, N. Y., 27, Dansville 28,wego 29, Corning 30.  
 "Million Dollar Doll," Western Co. (Walter D. Orr, mgr.)—Northville, Minn., 27.  
 "Montana" (Bankson & Morris, mgr.)—Akron, Neb., 27, Halger 28, Benklemer 29, Bartley 30, Waumoto Oct. 2, Imperial 3, Palsade 4, Trenton 5, Arapahoe 6, Holbrook 7.  
 "Mutt and Jeff's Wedding" (Chas. Williams, mgr.)—Fayetteville, N. C., 27, Wilmington 28, Florence 29, Darlington, S. C., 30.  
 "Mutt and Jeff's Wedding" (Harry Hill, mgr.)—Sayre, Pa., 27, Towanda 28, Elmira, N. Y., 29, Binghamton 30.  
 "My Home Town Girl" (Perry J. Kelly, mgr.)—Battle Creek, Mich., 27.  
 "Noto, the Pearl of Japan" (Eta Prod. Co., mgrs.)—Hartford, Conn., 28-30.  
 "Natural Law, The," Western Co., United Prod. Co's. (Merle H. Norton, gen. mgr.)—Allegan, Mich., 27, Vicksburg 28, Pontiac 29, Lansing 30, Coldwater Oct. 2, Colon 3, Cassopolis 4, Niles 5, Kalamazoo 6, Michigan City, Ind., 7.  
 "Object—Matrimony" (Wm. A. Brady, mgr.)—Beloaso, Washington, 25-30.  
 "Only Girl, The" (Joe Weber, mgr.)—Newark, N. J., 25-30.  
 "Other Man's Wife, The," Eastern, Lambert Prod. Co's. (Lem Edwards, mgr.)—Ottawa, O., 27, Wapakoneta 29, Tremont Oct. 3, Tiffin 4, Sandusky 5, Canton 7.  
 Patton, W. B. (Frank B. Smith, mgr.)—Waseca, Minn., 28, New Ulm 30, St. Peter Oct. 1, Windom 2, Sibley, Ia., 3, Sutherland 4, Marathon 5, Spencer 6, Armstrong 7.  
 "Passing Show of 1916"—Winter Garden, New York, indef.  
 "Pierrot, the Prodigal" (Winthrop Ames and Walter Knight, mgrs.)—Booth, New York, indef.  
 "Pollyanna" (Klaw & Erlanger & Geo. C. Tyler, mgrs.)—Hudson, New York, indef.  
 "Potash and Perlmutter in Society" (A. H. Woods, mgr.)—Shubert, Bkln., 25-30.  
 "Princess Pat, The"—Altoona, Pa., 28, Garrick, Chicago, Oct. 1, indef.  
 "Peck's Bad Boy" (Benner & Herman, mgrs.)—Stillwater, Minn., 27, Northfield 28, Red Wing 30, Winona Oct. 1, Sparta, Wis., 2, Tomah 3.  
 "Prince of Pilsen"—Larence, Mass., Oct. 2.  
 Ross, Thos. W., & Maclyn Arbuckle—Blackstone, Chicago, 25, indef.  
 Ring, Blanche—Albany, N. Y., 27.  
 Robson, May—Burlington, Vt., 27, Rutland 28, Glens Falls 29, Granville 30, Buffalo, N. Y., Oct. 1-4, Danville 5, Oneonta 6, Norwick 7.  
 "Rich Man, Poor Man" (George Broadhurst, mgr.)—Forty-eighth Street, 29, indef.  
 "Robinson Crusoe Jr." (The Shuberts, mgrs.)—Lyric, Phila., 25-30.  
 "Rio Grande" (Chas. Frohman, Inc., mgrs.)—Stamford, Conn., 30, Hollis, Boston, Oct. 2-14.  
 "Regular Girl, A"—Atlantic City 25-27.  
 Sanderson-Brian-Cawthorn Co. (Chas. Frohman, Inc., mgrs.)—Forrest, Phila., 25, indef.  
 Skinner, Otis (Chas. Frohman, Inc., mgrs.)—Lyceum, New York, indef.  
 San Carlos Opera Co.—Montreal, Can., indef.  
 "Seven Chances" (David Belasco, mgr.)—Cohan's, New York, indef.  
 "Silent Witness, The" (H. H. Frazee, mgr.)—Plymouth, Boston, 25-30.  
 "So Long, Letty" (Oliver Morosco, mgr.)—Alvin, Pittsburgh, Oct. 2-7.

"Sunny South" (J. C. Rockwell, mgr.)—Adams, N. Y., 27, Wolcott 28, Newark 29, Naples 30, Wayland Oct. 2, Angelica 3, Belmont 4, Galetton, Pa., 5, Addison, N. Y., 6, Toga, Pa., 7.  
 "Some Baby"—Lawrence, Mass., 30.  
 "Serenade, The" (Walker & Stevens, mgrs.)—Lebanon, Pa., 27, Hazelton 28, Sunbury 29, Altoona 30, Johnston Oct. 2, Wheeling, W. Va., 3, 4, Newark, O., 5, Columbus 6, 7.  
 Taylor, Laurette—Atlantic City Oct. 5-7.  
 Tanguay, Eva—St. Joseph, Mo., 27.  
 "Turn to the Right" (Smith & Golden, mgrs.)—Galeity, New York, indef.  
 "Two Junes"—Broad, Phila., 25-30.  
 "Twin Beds"—Grand, Cincinnati, Oct. 1-7.  
 "Up Stairs and Down" (Oliver Morosco, mgr.)—Cort, New York, 25, indef.  
 "Under Sentence" (Selwyn & Co., mgrs.)—Harris, New York, Oct. 3, indef.  
 "Unborn, The"—Atlantic City 28-30.  
 "Unchastened Woman, The" (Oliver Morosco, mgr.)—Princess, Chicago, Oct. 1, indef.  
 "Uncle Tom's Cabin," Martin's—Zanesville, O., 29.  
 "Uncle Tom's Cabin," Kibble's—Marietta, O., 27.  
 McConnellsville 28, Zanesville 29, Lancaster 30, Athens Oct. 2, Gallipolis 3, Wellston 4, Chillicothe 5, Springfield 6, Hamilton 7.  
 "Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Thirty-ninth Street, New York, 25-30, Princess, Oct. 2, indef.  
 "Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Wilbur, Boston, indef.  
 Washington Sq. Players—Comedy, New York, indef.  
 Warfield, David (David Belasco, mgr.)—Ford's, Baltimore, Oct. 2-7.  
 Wilson, Al. H. (Sidney R. Ellis, mgr.)—Richmond, Ind., 27, Muncie 28, Paris, Ill., 29, Terre Haute, Ind., 30, Vincennes Oct. 1, Henderson, Ky., 2, Owensboro 3, Paducah 4, Memphis, Tenn., 5, Little Rock, Ark., 6, Texarkana, Tex., 7.  
 Ziegfeld "Follies"—Colonial, Boston, indef.

## STOCK AND REPERTOIRE ROUTES.

**Permanent and Traveling.**  
 Academy Players—Haverhill, Mass., indef.  
 Alcazar Players—San Francisco, indef.  
 Alcine Players—Wichita, Kan., indef.  
 American Players—Spokane, Wash., indef.  
 Angell Stock (Joe Angell, mgr.)—Park, Pittsburgh, indef.  
 Angell's Comedians, Southern Co. (Billie O. Angelo, mgr.)—Leon, Ia., 25-Oct. 7.  
 Angell's Comedians—Massena, Ia., 25-30.  
 Academy Players—Hafkax, N. S., Can., indef.  
 Bainbridge Players—Minneapolis, indef.  
 Burbank Players—Los Angeles, indef.  
 Bunting, Emma, Stock—San Antonio, Tex., 25-30.  
 Benjamin, Jack, Stock—Wilson, Kan., 25-30, Wakefield, Oct. 2-7.  
 Browne, Blye, Rep. Co.—Chicago Jct., O., 25-30, Coshocton Oct. 2-7.  
 Colonial Players—Pittsfield, Mass., indef.  
 Coburn-Pearson Players—St. Cloud, Minn., indef.  
 Chicago Stock—Coshocton, O., 25-30.  
 Cornell-Price Players—Allegan, Mich., 25-30, Battle Creek Oct. 2-8.  
 Chase-Lister Show—Fayette, Ark., 25-30.  
 Douthitt Wilson M. C. Players (Ben Douthitt Wilson, mgr.)—Youngstown, O., indef.  
 Denham Stock—Denver, indef.  
 De Voss, Vera, Stock, Northern (J. B. Rotnour, mgr.)—Shawano, Wis., 25-30.  
 Dubinsky Stock (Ed. Dubinsky, mgr.)—St. Joseph, Mo., indef.  
 Davis, Walter, Stock (Adam W. Friend, mgr.)—Herkimer, N. Y., 25-30.  
 Dougherty, Jim, Stock—Eau Claire, Wis., indef.  
 Deming, Lawrence, Theatre Co. (Vincent M. Sherwood, mgr.)—De Smet, S. Dak., 25-27.  
 Elsmere Stock—Elsmere, Bronx, indef.  
 Eckhardt, Oliver, Players—Regina, Sask., Can., indef.  
 Emerson Players—Lowell, Mass., indef.  
 Empire Players—Salem, Mass., indef.  
 Edwards, Mae, Players—Appleton, Wis., 25-30, Madison, Wis., Oct. 2-7.  
 Fletcher Stock—Whitling, Kan., 25-30.  
 Fields, Margaret, Stock—Newark, O., 25-30, Meadville, Pa., Oct. 2-7.  
 Glaser, Vaughan, Stock—Cleveland, indef.  
 Hyperion Players—New Haven, Conn., indef.  
 Hamilton Stock—Gloversville, N. Y., indef.  
 Harrison & White's Ideal Players (Allen O. White, mgr.)—Three Rivers, Mich., 25-30, Hartford, Oct. 2-7.  
 Ka Dell-Kritchfield Show (J. S. Kritchfield, mgr.)—Cave City, Ky., 25-30.  
 Lawrence, Del, Stock—Wigwam, San Francisco, indef.  
 Lorch, Theo., Stock—Topeka, Kan., indef.  
 Lewis, Wm. F., Stock—Guide Rock, Neb., 25-30.  
 Morosco Stock—Los Angeles, indef.  
 Morgan, Jack, Players—Wheeling, W. Va., indef.  
 Moses, Edmund, Players—Steubenville, O., indef.  
 Mozart Players (Jay Packard, mgr.)—Elmira, N. Y., indef.  
 Machan's Associate Players—Sudbury, Ont., Can., indef.  
 Manning, Frank, Show—Hayes, Kan., 25-30.  
 Maynard & Hayden Co.—Farmer City, Ill., 25-30.  
 Northampton Players—Northampton, Mass., indef.  
 National M. C. Co.—Detroit, indef.  
 National Stock (F. R. Cole, mgr.)—Minneapolis, indef.  
 Orpheum Players Stock (Ed. Williams, mgr.)—Omaha, Neb., indef.  
 Orpheum Players—Reading, Pa., indef.  
 Oliver, Otis, Players (Harry J. Wallace, mgr.)—So. Bend, Ind., indef.  
 Poll Stock—Worcester, Mass., indef.  
 Payton, Corse, Stock—Spoonerville, N. Y., indef.  
 Post's Mus. Com. Co. (Chas. F. Posty, mgr.)—Toledo, O., indef.  
 Park Players—Park, St. Louis, indef.  
 Players Stock—Players, St. Louis, indef.  
 Pelham's, The—Schuylerville, N. Y., 25-27.  
 Sherman Stock (Robert Sherman, mgr.)—Dallas, Tex., indef.  
 Spooner, Cecil, Stock—Hartford, Conn., indef.  
 Shubert Stock—Milwaukee, indef.  
 Shubert Stock—St. Paul, indef.

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 ALUMINUM CHIMES  
 PIZZICATO NABIMBAS  
 MARIMBAPHONES  
 ELECTRIC UNA-FONS  
 AND OTHER MUSICAL  
 NOVELTIES

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 CHICAGO, ILLINOIS



Somerville Theatre Players—Somerville, Mass., Indef.  
Savidge, Walter, Players—Atkinson, Neb., 25-30; Battle Creek Oct. 2-7.  
Selby Mus. Stock (Art L. Selby, mgr.)—Terre Haute, Ind., Indef.  
Shannon Stock—Eaton, O., 25-30.  
Swafford, J. P., Players—Rutland, Vt., 25-30.  
Trumbull Players (L. R. Trumbull, mgr.)—Farmington, Me., 25-30; Rumford Oct. 2-7.  
Van Dyke & Eaton Stock (F. Mack, mgr.)—Joplin, Mo., Indef.  
Wilkes Players—Seattle, Wash., Indef.  
Wilkes Players—Salt Lake City, U., Indef.

## BURLESQUE.

### COLUMBIA WHEEL.

Al. Reeves Big Beauty Show—Empire, Hoboken, N. J., 25-30; People's, Phila., Oct. 2-7.  
Behman Show—Gaiety, Boston, 25-30; Grand, Hartford, Oct. 2-7.  
Ben Welch's—Gaiety, Pittsburgh, 25-30; Star, Cleveland, O., Oct. 2-7.  
Bon Tons—Star, Cleveland, O., 25-30; Empire, Toledo, O., Oct. 2-7.  
Bostonians—Berchel, Des Moines, Iowa, 25-28; Gaiety, Omaha, Neb., Oct. 2-7.  
Bowery Burlesquers—Casino, Brooklyn, 25-30; Empire, Newark, Oct. 2-7.  
Burlesque Review—Empire, Newark, 25-30; Casino Phila., Oct. 2-7.  
Follies of the Day—Gaiety, Buffalo, N. Y., 25-30; Corinthian, Rochester, N. Y., Oct. 2-7.  
Globe Trotters—Grand, Hartford, 25-30; Jacques, Waterbury, Conn., Oct. 2-7.  
Golden Crooks—Lyric, Dayton, O., 25-30; Olympic, Cincinnati, Oct. 2-7.  
Hastings Show—Syracuse and Utica, 25-30; Gaiety, Montreal, Can., Oct. 2-7.  
Hello, New York—Hurling & Seamon's, New York, 25-30; Orpheum, Paterson, N. J., Oct. 2-7.  
Hip-Hip-Hooray Girls—Gaiety, Omaha, Neb., 25-30; open Oct. 2-7; Gaiety, Kansas City, 9-14.  
Howe's Kissing Girls—Gaiety, Detroit, 25-30; Gaiety, Toronto, Can., Oct. 2-7.  
Irwin's Big Show—Casino, Boston, 25-30; Columbia, New York, Oct. 2-7.  
Liberty Girls—Olympic, Cincinnati, 25-30; Columbia, Chicago, Oct. 2-7.  
Maid of America—Empire, Brooklyn, 25-30; Plainfield, N. J., Oct. 2; Perth Amboy, 3; New Brunswick, 4; Park, Bridgeport, Conn., 5-7.  
Majestics—Empire, Albany, N. Y., 25-30; Gaiety, Boston, Oct. 2-7.  
Marion's Big Show—Gaiety, St. Louis, 25-30; Star and Garter, Chicago, Oct. 2-7.  
Merry Rounders—Colonial, Providence, 25-30; Casino, Boston, Oct. 2-7.  
Midnight Maidens—People's, Philadelphia, 25-30; Palace, Baltimore, Oct. 2-7.  
Million Dollar Dolls—Jacques, Waterbury, Conn., 25-30; Cohen's Newburgh, N. Y., Oct. 2-4; Cohen's, Poughkeepsie, 5-7.  
Mollie Williams Show—Gaiety, Montreal, Can., 25-30; Empire, Albany, N. Y., Oct. 2-7.  
New York Girls—Open 25-30; Gaiety, Kansas City, Mo., Oct. 2-7.  
Puss Puss—Gaiety, Washington, D. C., 25-30; Gaiety, Pittsburgh, Oct. 2-7.  
Rag Doll in Ragland—Park, Bridgeport, Conn., 28-30; Colonial, Providence, Oct. 2-7.  
Roseland Girls—Corinthian, Rochester, N. Y., 25-30; Bastable, Syracuse, N. Y., Oct. 2-4; Lumber, Utica, 5-7.  
Rose Sydel London Belles—Empire, Toledo, O., 25-30; Lyric, Dayton, O., Oct. 2-7.  
Sidman's Own Show—Orpheum, Paterson, N. J., 25-30; Empire, Hoboken, N. J., Oct. 2-7.  
Sightseers—Palace, Baltimore, 25-30; Gaiety, Washington, D. C., Oct. 2-7.  
Some Show—Star and Garter, Chicago, 25-30; Gaiety, Detroit, Oct. 2-7.  
Spiegel's Revue—Bronx, New York, 25-30; Empire, Brooklyn, Oct. 2-7.  
Sporting Widows—Columbia, New York, 25-30; Casino, Brooklyn, Oct. 2-7.  
Star and Garter—Gaiety, Toronto, Can., 25-30; Gaiety, Buffalo, N. Y., Oct. 2-7.  
Step Lively Girls—Gaiety, Kansas City, Mo., 25-30; Gaiety, St. Louis, Oct. 2-7.  
Twentieth Century Maids—Cohen's, Newburgh, N. Y., 25-27; Cohens, Poughkeepsie, N. Y., 28-30; Bronx, New York, Oct. 2-7.  
Watson's Reef Trust—Columbia, Chicago, 25-30; Berchel, Des Moines, Iowa, Oct. 2-6.  
Watson & Wrothe—Casino, Philadelphia, 25-30; H. & S., New York, Oct. 2-7.

### AMERICAN CIRCUIT.

Americans—Gaiety, Brooklyn, 25-30; Academy, Jersey City, Oct. 2-7.  
Auto Girls—Waterloo, Ia., 27; Marshalltown 28; Cedar Rapids 29; Ottumwa 30; Century, Kansas City, Mo., Oct. 2-7.  
Beauty, Youth and Folly—Gaiety, Chicago, 25-30; Majestic, Indianapolis, Oct. 2-7.  
Big Review of 1917—Star, St. Paul, 25-30; Du-luth, Minn., Oct. 1; St. Cloud 2; Mankato 3; Waterloo, Ia., 4; Marshalltown 5; Cedar Rapids 6; Ottumwa 7.  
Broadway Belles—Akron, O., 28-30; Empire, Cleveland, Oct. 2-7.  
Cabaret Girls—Buckingham Louisville, 25-30; Lyceum, Columbus, O., Oct. 2-7.  
Charming Widows—Standard, St. Louis, 25-30; Terre Haute, Ind., Oct. 2-4; Lafayette 5; South Bend 6; Gary 7.  
Cherry Blossoms—Gaiety, Milwaukee, 25-30; Gaiety, Minneapolis, Oct. 2-7.  
Darlings of Paris—Star, Brooklyn, Sept. 25-30; Holyoke, Mass., Oct. 2, 3; Gilmore, Springfield, 4-7.  
Follies of Pleasure—Majestic, Indianapolis, 25-30; Buckingham, Louisville, Oct. 2-7.  
French Follies—Lyceum, Columbus, O., 25-30; Zanesville Oct. 3; Canton 4; Akron 5-7.  
Follies of 1916—Orpheum, New Bedford, Mass., 25-27; Academy, Fall River, 28-30; Howard, Boston, Oct. 2-7.  
Ginger Girls—Cadillac, Detroit, 25-30; Englewood, Chicago, Oct. 2-7.

Girls from Joyland—Majestic, Scranton, Pa., 25-30; Gaiety, Brooklyn, Oct. 2-7.  
Girls from the Follies—Gaiety, Philadelphia, 25-30; Shamokin, Pa., Oct. 2; Shenandoah 3; Majestic, Wilkes-Barre, 5-7.  
Grown Up Babies—Springfield and Worcester 25-30; Gardner, Mass., Oct. 2; Greenfield 3; Amsterdam, N. Y., 4; Hudson, Schenectady, 5-7.  
Hello Girls—Lafayette, Ind., 28; South Bend, 29; Gary 30; Gaiety, Chicago, 2-7.  
Hello, Paris—Star, Toronto, Can., 25-30; Savoy, Hamilton, Can., Oct. 2-7.  
High Life Girls—Gaiety, Minneapolis, 25-30; Star, St. Paul, Oct. 2-7.  
Lady Buccaneers—Savoy, Hamilton, Can., 25-30; Cadillac, Detroit, Oct. 2-7.  
Lid Lifters—Howard, Boston, 25-30; New Bedford and Worcester, Oct. 2-7.  
Military Maids—Oneda, N. Y., 28; International, Niagara Falls, N. Y., 29-30; Star, Toronto, Can., Oct. 2-7.  
Mischief Makers—Park, Youngstown, O., 28-30; Penn Circuit, Oct. 2-7.  
Monte Carlo Girls—Empire, Cleveland, 25-30; Erie, Pa., Oct. 2, 3; Ashtabula, O., 4; Park, Youngstown, O., 2-7.  
Pace Makers—Century, Kansas City, Mo., 25-30; Standard, St. Louis, Oct. 2-7.  
Parisian Flirts—Englewood, Chicago, 25-30; Gaiety, Milwaukee, Oct. 2-7.  
Pat White Show—Hudson, Schenectady, N. Y., 28-30; Binghamton, N. Y., Oct. 2, 3; Norwich, 4; Oneda, 5; International, Niagara Falls, N. Y., 6, 7.  
Record Breakers—Trocadero, Phila., 25-30; Olympic, New York, Oct. 2-7.  
September Morning Glories—Academy, Jersey City, N. J., 25-30; Gaiety, Philadelphia, Oct. 2-7.  
Social Follies—Gaiety, Baltimore, Md., 25-30; Trocadero, Philadelphia, Oct. 2-7.  
Tango Queens—Olympic, New York, 25-30; Majestic, Scranton, Pa., Oct. 2-7.  
Tempters—Grand, Trenton, N. J., 28-30; Star, Brooklyn, Oct. 2-7.  
Thoroughbreds—Penn Circuit 25-30; Gaiety, Baltimore, Oct. 2-7.  
Tourists—Open 25-30; Englewood, Chicago, Oct. 2-7.  
U. S. Beauties—Majestic, Wilkes-Barre, Pa., 28-30; South Bethlehem Oct. 2; Orpheum, Easton, 3; Grand, Trenton, N. J., 4-7.

### BANDS AND ORCHESTRAS.

Foreman's Band—Oakland, Cal., Indef.  
COMPANIES IN TABLOID PLAYS.  
American Girl Co. (H. D. Zarrow, mgr.)—Rocky Mount, N. C., 25-30; Wilmington Oct. 2-7.  
Bernard's, Al. & Gertrude, Girls and Boys From Dixie (Al. Bernard, mgr.)—Birmingham, Ala., Indef.  
Broadway Girls M. C. Co. (Hal Wattlers, mgr.)—Joplin, Mo., Oct. 1-6.  
Enterprise Stock (Norman Hilyard, mgr.)—Chicago, Indef.  
Enterprise Stock, No. 2 Co. (Norman Hilyard, mgr.)—Chicago, Indef.  
Globe Trotters (Fox Reilly, mgr.)—Bluefield, W. Va., 25-30.  
Hoyt's Musical Revue (M. J. Meaney, mgr.)—Cala, Me., 25-30; Portland Oct. 2-7.  
Little Bluebird Co., Zarrow's (Jack Fuquay, mgr.)—Greensboro, N. C., 25-30.  
Lee James P., M. C. Co.—E. Liverpool, O., Indef.  
Lord & Vernon M. C. Co.—Grafton, W. Va., 25-30.  
Loring Musical Review—Lawrence, Mass., 25-30.  
Submarine Girls (Mersereau Bros., mgrs.)—Shawnee Okla., 24-30.  
Thomas M. C. Co.—New Bedford, Mass., 25-30, Plymouth Oct. 2-7.  
Variety Review, Zarrow's (D. J. Lynch, mgr.)—Hopewell, Va., 24-30; Petersburg Oct. 2-7.  
Walker, Musical & Lady Minstrels—Peru, Ind., 25-30, Elwood Oct. 2-7.

### CARNIVALS.

Big Four Amuse Co.—Elk Park N. C., 25-30, Mountain City, Tenn., Oct. 2-7.  
Campbell, W. H., United Shows—Lockport, Ill., 24-30, St. Louis, Mo., Oct. 2-7.  
Frisco Expo. Shows (Chas. Martin, mgr.)—Seguin, Tex., 25-30, Yorktown Oct. 2-7.  
Great American Shows (J. F. Murphy, mgr.)—Wilmington, N. C., 25-30, Gastonia Oct. 2-7.  
Gray, Roy Amuse. Co.—Tusculum, Ala., 25-30, Montevallo Oct. 2-7.  
Peerless Expo. Shows (C. F. Mitchell, mgr.)—Elint Mich., 25-30, Saginaw Oct. 2-7.  
World at Home Shows—Dayton, O., 25-30.  
Wortham, C. A., Shows—Dallas, Tex., 25-30, Houston Oct. 2-7.

### CIRCUSES.

Barnes, Al. G.—Eldorado, Ark., 27, Monroe, La., 28, Alexandria 29, Opelousas 30, New Iberia Oct. 1, Crowley 2, Eunice 3, Lafayette 4, Franklin 5, New Orleans 6-8.  
Barnum & Bailey's—Los Angeles 25-27, San Diego 28, Santa Ana 29, San Bernardino 30.  
Carlisle's Frontier Wild West Show—Waterloo, N. Y., 25-30.  
Hagenbeck-Wallace—Parsons, Kan., 27, Bartlesville, Okla., 28, Tulsa 29, Vinita 30, Muskogee Oct. 2, Okmulgee 3, Ada 4, McAlester 5, Durant 6, Hugo 7.  
Honest Bill Shows—Bluff City, Kan., 27, Manchester, Okla., 28, Waldron, Kan., 29, Byron, Okla., 30, Jet Oct. 2, Helena 3, Caramae 4, Dacoma 5, Avar 6, Waynoka 7.  
Ringling Bros.—Jackson, Tenn., 27, Paducah, Ky., 28, Evansville, Ind., 29, Hopkinsville, Ky., 30.  
Sells-Floto—Roseburg, Ore., 27, Medford 28, Weed, California, 29, Redding 30, Sacramento Oct. 2, Stockton 3, Modesto 4, Oakland 5, San Francisco 6-8.

### MINSTRELS.

De Rue Bros.—Mattituck, N. Y., 27, Riverhead 28, Farmingdale 29, Smithton 30, Huntington Oct. 2, Pt. Jefferson 3, Northport 4, Huntington Station 5, Babylon 6, Mineola 7.  
Field's, Al. G.—Augusta, Ga., 27, Atlanta 28-30, Birmingham, Ala., Oct. 2, 3, Nashville, Tenn., 4, Jackson 5, Greenwood, Miss., 7.

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Address CLARA TURNER,  
Play House, New London, Conn.

O'Brien, Nell—New Philadelphia, O., 27, Coshocton 28, Mansfield 29, Zanesville 30.  
Vogel's—Altoona, Pa., 28.

### MOTION PICTURE FEATURES.

"Civilization" (A. H. Woods mgr.)—Park, New York, Indef.  
"Intolerance"—Liberty, New York, Indef.  
"Idle Wives"—Maxine Elliott's, New York, 25-30.

### MISCELLANEOUS.

Bragg & Bragg (Geo. M. Bragg, mgr.)—Toronto, Ont., Can., Indef.  
Lucey, Thos. Elmore—New Salem, N. Dak., Oct. 2, Hebron 3, Beldfield 4, Ollie, Mont., 5, Galva 6, Beach 7.  
Newmann, the Great—Grafton, N. Dak., 27, 28, Loma 29, 30, Aisen Oct. 2, 3, Devil's Lake 4, 5, Overly 6, 7.  
Smith, Mysterious (Albert P. Smith, mgr.)—Grey-bull, Wyo., 29, 30, Basin Oct. 2, 3, Vorland 4, 5, Shoshoni 6, 7.



# NEXT WEEK'S VAUDEVILLE BILLS

Oct. 2-7

## U. B. O. CIRCUIT NEW YORK CITY.

Colonial  
Nonette  
Parish & Peru  
Santley & Norton  
Tom Edwards  
Gus Edwards & Co.

### Royal.

John P. Wade & Co.  
Virginia Earle & Co.  
Elvera Sisters  
Madison & Winchester  
Emmett Welch & Co.

### Alhambra.

Wm. Gaxton & Co.  
Kitamura Japs  
Tempest & Sunshine  
White & Cavanaugh  
Lockett & Waldron  
Kurtis Roosters  
Maud Muller  
Aveling & Lloyd

### Bushwick (Bkln.)

Merian's Dogs  
Chas. L. Fletcher  
Gonne & Alberts  
Shattuck & Golden  
Flanagan & Edwards  
Guzman Trio  
World Dancers  
Arthur Deagon

### Orpheum (Bkln.)

Frank Le Dent  
Nat. C. Goodwin  
Four Danubies  
"Age of Reason"  
Emma Carus & Co.  
Ponzello Sisters

### ATLANTA, GA.

#### Forayth.

Valerie Bergere & Co.  
"The Octopus"  
Marie Stoddard  
Geo. Rosener  
Homer Lind & Co.  
Everest's Monkeys  
Antrim & Vale

### BOSTON.

#### Keith's.

Lovenberg Sisters  
J. & M. Harkins  
Alexander Bros.  
Toots Paka & Co.  
Jack Norworth  
Geo. Kelly & Co.  
Dugan & Raymond  
Camilla's Birds  
Schoen & Mayne

### BIRMINGHAM, ALA.

#### Lyric.

First Half  
Walters & Walters  
Jasper

#### Last Half

Jasper

### BUFFALO, N. Y.

#### Shen's.

Nan Halperin  
Cressy & Dayne  
Hopkins, Axtell & Co.  
Mirano Bros.  
De Pace Opera Co.  
Weber & Diehl  
Valentine & Bell

### BALTIMORE.

#### Maryland.

Mildred Macomber & Co.  
Cycling Brunettes  
Quigley & Fitzgerald  
Joe Cook  
Helen Nordstrom  
Gerard & Clark

### CHARLOTTE, N. C.

#### First Half

Lillian Calvert

#### Last Half

Clara Howard  
Florette

### CHARLESTON, S. C.

#### First Half

Emerson & Baldwin

Last Half  
Three Steindel Bros.  
Lorraine & Cameron  
Lillian Calvert

### CHATTANOOGA.

#### Keith's.

First Half  
Sampson & Douglas  
Operatic Four  
Last Half  
Violet McMillan

### CLEVELAND.

#### Keith's.

Keno, Keys & Melrose  
Mayhew & Taylor  
Tower & Darrell  
Carlisle & Roma  
Noel Travers & Co.  
Lloyd & Britt  
Stuart Barnes

### CINCINNATI.

#### Keith's.

"Forty Winks"  
Yvette  
Jas. Carson & Co.  
Blossom Seeley & Co.  
Togan & Geneva

### COLUMBUS, O.

#### Keith's.

Bert Hanlon  
Three Rosalires  
Comfort & King  
Carl Rosine & Co.  
"Vacuum Cleaners"  
Palfrey, Hall & Brown  
Beatrice Morrill  
Victor Morley & Co.

### DAYTON, O.

#### Keith's.

Minnie Allen  
Kerr & Weston  
Adams & Murray  
Roshanara  
Dunedin Duo  
Hoey & Lee

### DETROIT.

#### Temple.

Frank Crumit  
Three Rianos  
Harry Fern & Co.  
Lew Dockstader & Co.

### ERIE, PA.

#### Colonial.

Hayward Stafford & Co.  
Nainoa  
Morris & Allen  
Yates & Wheeler

### GRAND RAPIDS.

#### Empress.

Herbert's Dogs  
Valmont & Reynen  
Mason, Keeler & Co.  
Billy Bouncer & Co.  
Schooler & Dickinson

### HAMILTON, ONT.

#### Temple.

Ronair, Ward & Farron  
The Crisps  
Dorenzo & La Due  
Jos. Bernard & Co.  
Roy & Arthur  
Hull & Durkin  
Vinton & Buster

### INDIANAPOLIS.

#### Grand.

Una Clayton & Co.  
Baker & Janis  
Clifford Walker  
Two Tom Boys  
Mack & Walker  
Ben Deeley & Co.

### JACKSONVILLE.

#### First Half

Jerome & Carson

#### Last Half

La Palerica & Co.  
Laurie & Bronson  
Saxo Sextette  
Northlane & Ward

### KNOXVILLE, TENN.

#### Bljou.

First Half  
Violet McMillan

Last Half  
Sampson & Douglas  
Operatic Four

### LOUISVILLE.

#### Keith's.

Bob Albright  
Mrs. Thos. Whiffen  
Dooley & Rugel  
Jordan Trio  
Edwin George  
Follies D'Amour  
McCarthy & Faye

### MONTREAL, CAN.

#### Orpheum.

Rae E. Ball  
Dorothy Regal & Co.  
Dudley Trio  
Ketchum & Cheatem  
Victorine & Zolar

### NORFOLK, VA.

#### Colonial.

Last Half  
Musical Johnstons  
Chas. Mack & Co.  
Reynard & Bianca

### NASHVILLE, TENN.

#### Princess.

First Half  
Chas. Kellogg  
Last Half  
Walters & Walters  
Chas. Kellogg

### PROVIDENCE.

#### Keith's.

Shannon & Annis  
Henrietta Crossman  
Wood & Wyde  
Fagg & White  
Rettner Bros.  
Simmons & Bradley  
Lew Wilson

### PHILADELPHIA.

#### Keith's.

Marion Weeks  
Apdala's Animals  
Hans Hanke  
"Breath of Old Va."  
Muriel Worth  
Loney Haskell  
"Four Husbands"  
Whitfield & Ireland

### PITTSBURGH.

#### Davis.

Harry Gilfohl  
Jean Adair & Co.  
ROCHESTER, N. Y.

#### Temple.

Franklyn Ardell & Co.  
Burley & Burley  
Louise Dresser  
Kullerva Bros.  
"Married Ladies' Club"  
Dyer & Faye  
Odono  
Act Beautiful

### RICHMOND, VA.

#### Colonial.

First Half  
Musical Johnstons  
Chas. Mack & Co.  
Reynard & Bianca

### ROANOKE, VA.

#### First Half

Clara Howard  
Florette

### SAVANNAH, GA.

#### First Half

La Palerica & Co.  
Laurie & Bronson  
Saxo Sextette  
Northlane & Ward

### TOLEDO, O.

#### Keith's.

Harris & Manion  
The Berrens  
Delton, Marceana & D.  
Young & April  
Cook & Lorenz  
Meredith & Snooser  
Keene & Mortimer  
"School Playground"

### TORONTO, CAN.

#### Shea's.

La Argentina  
Four Entertainers  
Hunting & Francis  
Joe Fanton & Co.  
Leo Beers  
Arthur Sullivan Co.  
Dancing La Vars  
Winsor McKay

### WASHINGTON.

#### Keith's.

Whipple Huston Co.  
Ernetta Asoria & Co.  
Isabelle D'Armond & Co.  
Maria Lo  
Fritz Scheff  
Al. Herman  
McShayne & Williams  
Young & Brown

### YOUNGSTOWN, O.

#### Keith's.

Cycling McNutts  
Chuck Haas  
Hufford & Chain  
Ednor & Carlton  
Elsa Ryan & Co.  
"Those Five Girls"

### ORPHEUM

#### CIRCUIT

### CHICAGO.

#### Majestic.

Orville Harrold  
"The Evil He Did"  
Anna Chandler  
Irwin & Henry  
Low Holts  
Love & Wilbur

#### Palace.

Jas. J. Corbett  
Harry Beresford & Co.  
Donovan & Lee  
Ray Samuels  
Smith & Austin  
Comlin & Parks Trio

### CALGARY, CAN.

#### Orpheum.

"Bride Shop"  
De Witt, Burns & T.  
Maud Lambert  
Ernest Ball  
Raymond Bond & Co.  
Bernard & Scarth  
Musical Gerald

### DULUTH, MINN.

#### Orpheum.

Sophie Tucker & Co.  
Bert Fitzgibbon  
Svengali  
Boeman & Anderson  
"Cranberries"  
Ruth Budd

### DENVER, COLO.

#### Orpheum.

Rooney & Bent  
Princess Kalama Duo  
Duffy & Lorenz  
McConnell & Simpson  
Mme. Sumiko & Girls  
Three Du For Boys

### DES MOINES, IA.

#### Orpheum.

Maryland Singers  
Fay, Two Coleys & Fay  
Clark & Hamilton  
Bert Levy  
Cantwell & Walker  
McLallen & Carson  
"Might Have Beams"

### KANSAS CITY, MO.

#### Orpheum.

Six Water Lilies  
Mrs. Hers & Co.  
Gomez Trio  
Carroll & Wheaton  
"Petticoats"  
Mary Melville  
G. Aldo Randegger

### LINCOLN, NEB.

#### Orpheum.

Ruth St. Denis & Co.  
Boudini Bros.  
Harry Holman & Co.  
O. & A. Paradoski  
Lohse & Sterling  
Lew Madden & Co.

### LOS ANGELES, CAL.

#### Orpheum.

Alan Brooks & Co.  
Old Time Darkies  
Al. & Fannie Steadman  
Gordon & Rica  
The Sharrocks  
Lydell & Higgins  
Dancing Kennedys  
Mrs. Langtry

### MINNEAPOLIS.

#### Orpheum.

Ellis & Bordoni  
Imperial Chinese Trio  
"Gautier's Toy Shop"  
The Brightons  
Leipzig  
Raymond & Caverly

### MILWAUKEE.

#### Majestic.

Claude Gillingwater  
The Meyakos  
Primrose Four  
Bee Ho Gray & Co.  
Kenny & Hollis  
James H. Cullen  
Milton & De Long Srs.  
D'Amour & Douglas

### MEMPHIS, TENN.

#### Orpheum.

Theo Kosloff & Ballet  
Lydia Barry  
Williams & Wolfus  
Al. Shayne  
Paul Gordon  
McShayne & Hathaway  
Maxine Bros. & Bobby

### NEW ORLEANS, LA.

#### Orpheum.

Harry Green & Co.  
Mme. Ohmann  
McKay & Ardine  
McWatters & Tyson  
Dainty Marie  
Howard, Kibel & Herb.  
Libonita

### OMAHA, NEB.

#### Orpheum.

Stone & Kalliz  
Albright & Rodolf  
Robbie Gordone  
Spencer & Williams  
Jim & Betty Morgan  
Martineti & Sylvester  
Geo. Howell & Co.

### OAKLAND.

#### Orpheum.

Kalmar & Brown  
Delro  
Allan Dinehart & Co.  
Dore & Halperin

### PORTLAND, ORE.

Walter Brower  
Lamette Sisters  
Allen & Howard  
Morin Sisters  
Helene Davis  
Fred W. Bowers & Co.

### SAN FRANCISCO.

#### Orpheum.

Evan-Burrows Fontaine  
Violet Dale  
Jacques Pintel  
Demarest & Collette  
Webb & Burns  
Nora Bayes

### SEATTLE.

#### Orpheum.

Chip & Marble  
Orth & Dooley  
Claire Vincent & Co.  
Alexander MacFayden  
Nederveld's Baboons  
Sherman & Uttry  
Pleiert & Schofield

### ST. LOUIS.

#### Columbia.

Phyllis Nelson-Terry  
Bonita & Lew Hearn  
Eddie Leonard & Co.  
Russell & Ward Co.  
Martini & Fabrin  
Bert Melrose  
Gladiators

### ST. PAUL.

#### Orpheum.

Sarah Padden & Co.  
Mullen & Cogan  
"Girl in the Moon"  
Rockwell & Wood  
Claire Rochester  
Four Readings  
Werner Amoros Troupe

### SALT LAKE CITY.

#### Orpheum.

Brice & King  
Cooper & Smith  
Dan P. Casey  
Oliver & Oip  
Fred & Eva Mozart

### VANCOUVER, CAN.

#### Orpheum.

Morton & Glass  
Scotch Lads & Lassies  
Williams & Wolfus  
Marshall Montgomery  
Britt Wood  
Francis & Kennedy

### WINNIPEG, CAN.

#### Orpheum.

"Forest Fire"  
Ward Bros.  
Miller & Vincent  
Kitaro Bros.  
Josie Heather  
McDevitt, Kelly & Lucy  
Friscoe

### W. V. M. A.

#### APPLETON, WIS.

#### Bljou.

First Half  
Transfield Sisters  
(One to fill)

#### Last Half

The Story  
Green & Pugh

### ALTON, ILL.

#### Hippodrome.

First Half  
Wright & Davis  
Wing & Ah Hoy

#### Last Half

Jack Levier  
Patricola & Meyers

### BELOIT, WIS.

#### New Wilson.

Pankey & McCarver  
"Merry Married Men"  
Edna Defoe  
Mellyar & Hamilton  
(One to fill)

### CAMP HUGHES.

#### Willison & Sherwood

Mystic Hanson Trio  
Kelly & Galvin  
Stickney's Circus

### CHAMPAIGN, ILL.

#### Orpheum.

First Half  
Balancing Stevens  
Von Hampton & Shriner  
Wm. O'Claire & Girls  
Anderson & Goines  
Geo. Lovett & Co.

#### Last Half

Hubert Dyer & Co.  
Frances Dyer  
Robt. Henry Hodge  
Ed. Morton  
Geo. Lovett & Co.

### CHICAGO.

#### American.

First Half  
Cavanna Duo  
Tyler & Crollis  
Otto Koerner & Co.  
Wilton Sisters  
Metropolitan Dancers

#### Last Half

Faber & Waters  
"The Funny Sheet"  
Pat Barrett

## PHILADELPHIA via New Jersey Central EVERY HOUR ON THE HOUR

From Liberty St., 7 A. M. to 10 P. M.  
and at Midnight with Sleepers  
10 MINUTES OF THE HOUR

From W. 33d St.

YOUR WATCH IS YOUR TIME TABLE



Amata  
(One to fill)

### Kedzie.

First Half  
Wanda  
Bruce Duffett & Co.  
Luxanne & Dancers  
Last Half

Four Roses  
Arthur Angel & Co.

### Lincoln.

First Half  
Hall & Beck  
"Punny Sheet"  
Howe & Howe  
(Two to fill)  
Last Half  
Skipper, Kennedy & R.  
(Four to fill)

### Windsor.

First Half  
Nelusco & Hurley  
Messer Sisters  
Brown, Fletcher Trio  
Brady & Mahoney  
Alice Teddy  
Last Half  
Day & White  
Le Boy & Harvey  
Anderson & Golnes

### Avenue.

First Half  
Day & White  
LeRoy & Harvey  
Arthur Angel & Co.  
Ross Bros.  
Last Half  
Nelusco & Hurley  
Messer Sisters  
Brady & Mahoney  
Wilson.

First Half  
Horton & La Triska  
Mabel Johnson  
"The Detective"  
Olive Briscoe  
Last Half  
Wanda  
Brown Fletcher Trio  
Rita Gould

### CEDAR RAPIDS.

#### Majestic.

First Half  
Geo. & Lilly Garden  
Adele Jason  
Petticoat Minstrels  
Bevan & Flint  
Chas. Howard & Co.  
Last Half  
"Six Little Wives"  
Harry Gilbert

### DULUTH, MINN.

First Half  
Great Westin  
Nelson Sisters  
"Darn, Good & Funny"  
Roberts, Stuart & R.  
Last Half  
Smith & McGarry  
Darling Saxophone Four  
O'Neil & Gallagher  
Three Hickey Bros.

### DAVENPORT, IA.

#### Columbia.

First Half  
Scamp & Scamp  
Parillo & Frabito  
Eight Black Dots  
Flo & Ollie Walters  
"Edge of the World"  
Last Half  
Ross Bros.  
Nell McKinley  
Pisano & Bingham  
John & Winnie Hennings  
Selbini & Bronner

### DECATUR, ILL.

#### Empress.

First Half  
Hubert Dyer & Co.  
Weir, Temple & Dacey

Robt. Henry Hodge  
Pat Barrett  
Society Circus

### EVANSVILLE, IND.

New Grand.  
(Splits with  
Terre Haute)  
First Half  
Rice, Elmer & Tom  
Chas. Wilson  
"On the Veranda"  
Silver & Duvall  
Olga Mishka & Co.

### EAST ST. LOUIS, ILL.

#### Erber's.

First Half  
Ovanda Duo  
Ernie & Ernie  
Patricia & Meyers  
Four Roses  
Last Half  
Grey & Klumker  
Mae Curtis  
Weber & Wilson Revue

### FT. DODGE, IA.

#### Princess.

First Half  
Novelty Trio  
Harry Gilbert  
Nevins & Erwood  
Anita Diaz' Monks  
Last Half  
"Vanity Fair"  
FT. WILLIAM, CAN.

#### Orpheum.

First Half  
Layne & Inman  
Mystic Bird  
Ralph Connors  
Luxanne & Dancers

### HAMMOND, IND.

#### Orpheum.

First Half  
Onetta  
Medlin, Watts & Townes  
Six Musical Spillers  
(One to fill)  
Last Half  
Savoy's Bulldogs  
John Gelger  
Santos & Hayes  
Billy "Swede" Hall

### IRONWOOD, MICH.

#### Temple.

Bowman & Vernon  
The Le Monts  
(Three to fill)

### INTERNATIONAL FALLS, MINN.

#### (Oct. 8)

#### Empress.

First Half  
Great Westin  
Nelson Sisters  
"Darn, Good & Funny"  
Roberts, Stuart & R.

### MADISON, WIS.

#### Orpheum.

First Half  
Layne & Inman  
Savoy & Brennan  
Three Bennett Sisters  
Cait's Bros.  
Dancing Girl  
Last Half  
Carlita & Howland  
Tyler & Crollus  
"The Family"  
Bert & Harry Gordon  
Imperial Troupe

### OMAHA, NEB.

#### Empress.

First Half  
Clare & Walters  
Lorraine & Dunn  
Four Ishikawa Bros.  
(One to fill)  
Last Half  
Belmont's Manikins  
Seven Bracks  
(Two to fill)

### OSKALOOSA, IA.

#### Orient.

First Half  
Parker & Butler  
Mae Page Taylor  
(One to fill)  
Last Half  
Allen & Allen  
Lvsdon & Emerson  
(One to fill)

### OSHKOSH, WIS.

#### Majestic.

First Half  
Lettler & Lettler  
Karl Karey  
(One to fill)  
Last Half  
Butler & McHugh  
(Two to fill)

### ROCHESTER, WIS.

#### Metropolitan.

First Half  
Davies & Romanelli  
Stanley & La Brack  
Three Peronees  
Connolly Sisters  
Dave Wood's Animals  
Last Half  
The Puppets  
Dnubar & Turner  
Wartenburg Bros.  
(Two to fill)

### LINCOLN, NEB.

#### Orpheum.

First Half  
Musical Chef  
Van Sickles & Leonard  
Prince Kar Mi  
(Two to fill)  
Last Half  
Lyric.

### MASON CITY, IA.

#### Regent.

First Half  
Marie Schoen  
Four Mimics  
Last Half  
Geo. & Lilly Garden  
Nevins & Erwood

### MINNEAPOLIS.

#### New Palace.

Richard Wally & Co.  
Shirley Sisters  
Chas. Mason & Co.  
Bob Hall  
Merlan's Dogs  
Grand  
Frank Colby & Co.  
J. Edmund Davis & Co.  
Fiddler & Sheldon  
Five Florimonds

### MILWAUKEE, WIS.

#### Palace.

First Half  
Coates & Crackerjacks  
Wartenburg Bros.  
Morgan & Gray  
Skipper, Kennedy & R.  
Imperial Troupe  
Last Half  
Joe Whitehead  
Musical Spillers  
"Luck of a Totem"  
Bennett Sisters  
Galletti's Monks  
(One to fill)

### ST. LOUIS, MO.

#### Empress.

First Half  
Grey & Klumker  
Carlita & Howland  
Rita Gould  
Weber & Wilson Revue  
Last Half  
Wing & Ah Hoy  
Chief Caupolican  
"Fashion Shop"  
Knapp & Cornalla  
Four Kings

### ST. LOUIS, MO.

#### Grand.

Darto & Bialto  
Fraternity Boys & Girls  
Grant Gardner  
Leslie & Sol Berns  
Elizabeth Otto

### SIOUX FALLS, IA.

#### Orpheum.

First Half  
"Vanity Fair"  
Last Half  
Kremka Bros.  
Flo Adler & Boys  
Wilfred Clarke & Co.  
Moon & Morris  
Petticoat Minstrels

### SUPERIOR, WIS.

#### People's.

First Half  
Waak & Manning  
May Foster & Co.  
(One to fill)  
Last Half  
William Molsen  
(Two to fill)

### SO. CHICAGO.

#### First Half

Frawley & West  
Santos & Hayes  
Last Half  
Clark & Adler  
Burke & Burke  
Coates & Crackerjack  
Three Melvin Bros.

### TERRE HAUTE.

#### New Hippodrome.

(Splits with Evansville)  
First Half  
Dawne June  
Willing & Jordan  
"What Happened to R."  
"Miss Up-to-Date"  
Morris Golden

### VIRGINIA, MINN.

#### Royal.

First Half  
William Molsen  
(One to fill)  
Last Half  
Waak & Manning

### WATERTOWN, S. D.

#### Metropolitan.

First Half  
Whitehead & Haggard  
Georgalla Trio  
Last Half  
Fairman & Furman  
(One to fill)

### WATERLOO, IA.

#### Majestic.

First Half  
Wilfred Clarke Co.  
Ash & Shaw  
Selbini & Bronner  
(One to fill)  
Last Half  
Cavanna Duo  
Adele Jason  
Chas. Howard & Co.  
Parillo & Frabito  
Eight Black Dots

### WINNIPEG, CAN.

Coghlan, Avery & Otto  
Van & Carrie Avery

Bert Howard  
Orton Troupe

### PANTAGES' CIRCUIT

#### CALGARY, CAN.

Pantages'.  
The Two Pikers  
Valerie Sisters  
Periera Sextette  
Harry Hines  
Adonis & Dog

#### EDMONTON, CAN.

Pantages'.  
Resista  
Primrose Minstrels  
Gilroy, Haynes & M.  
Leo & Mae Jackson  
Weber & Elliott

#### GREAT FALLS.

Pantages'.  
(Oct. 3-4)  
Horlick Ballet  
Santucci  
Barry & Wolford  
Elsie White  
Frear, Baggett & Frear

#### JOPLIN, MO.

Electric.  
First Half  
Mints & Palmer  
Toozoonin Arabs  
Last Half  
Link & Robinson  
Morano & Roma

#### KANSAS CITY, MO.

Empress.  
Labelle Sisters  
Reed & Hudson  
Sabbott & Wright  
Cora Youngblood Corson  
Le Maire & Dawson  
Four Casting Laemmys

#### KANSAS CITY, KAN.

Electric.  
First Half  
Margaret Ford  
Thalero's Comedy Circus  
Last Half  
Temple Quartette  
The Jugglerman

#### LOS ANGELES.

Pantages'.  
"That's My Horse"  
L. Anderson Players  
Alice Hamilton  
Voncello  
Maley & Woods

#### MOLINE, ILL.

Family.  
First Half  
The Bimbos  
McConnell & Hanford  
Carroll Keating & Fay  
H. mball Bros.  
The Turners

#### OGDEN, U.

Pantages'.  
Midnight Follies  
Geo. N. Brown & Co.  
Sliver & North  
Wm. De Hollis & Co.  
Four Haley Sisters

#### OAKLAND, CAL.

Pantages'.  
"Night in the Park"  
Melody Six  
Kimberly & Arnold  
Karl Emmy & Pets  
(Continued on page 24)

**WE'VE GOT IT!**

The Coon Shout Thriller That All The Big Guns of Music Moved Heaven and Earth to Buy. They Bid Three-Five-Six-Seven-Ten Thousand Dollars! **BUT WE GOT IT!**

# PRAY FOR THE LIGHTS TO GO OUT

UPROARIOUS SUCCESSOR TO "BALLIN' THE JACK"

Musicland all agog over this smashing, rip-roaring Hit. 20 side-splitting choruses. Brother, tie up with this red-letter Song-Pippin and rouse the multitude.

L. WOLFE GILBERT  
Mgr. Prof. Dept.

**JOS. W. STERN & CO.**

102-104 W. 38th St.  
NEW YORK

1556 Broadway, New York  
A few steps from Palace Theatre Bldg.  
CHICAGO, 145 N. Clark St.

## PLAYWRIGHTS FIGHT JOINING LABOR UNION.

The announcement some time ago that writers of screen and stage works of various kinds had about decided to join the union ranks, in the light of recent events, appears to have been premature. At the time it was stated that the stage was set for a big revolt, and recalcitrant managers who had been in the habit of treating playwrights unfairly would be forced to mark time.

Now comes Jack London, George Ade, Brander Matthews, Winston Churchill and a host of others who positively refuse to be unionized. In the case of Mr. London this stand is particularly interesting, as he is the author of "The Iron Heel" and has always defended trade unionism.

The protestants, all members of the Authors' League of America, have come together for the purpose of voicing their sentiments against the proposed affiliation of the League with the Federation of Labor. In the opinion of Jack London and his fellow revolters, an affiliation of the Authors' League with a labor organization would be "inappropriate, disadvantageous, unfortunate and dangerous."

There has been much agitation among the League members since April 28, when the executive committee of the League appointed a sub-committee to report on the advisability of taking the step, and the sub-committee after several weeks' consideration, rendered a favorable report.

Since then the union and the anti-union factions have been trying to win over the more passive members, for an affiliation can only be accomplished through the approval of a majority of the members at a regular League meeting.

The protest of the anti-unionists says: "The statement is vague as to the precise way in which affiliation with the Federation of Labor will help to accomplish any of the many aims of the Authors' League. It is barren of definite assurance on any point. It dwells on the advantages of 'standardized contracts in the publishing, magazine and theatrical business,' but it fails to produce any evidence or even any argument that the proposed affiliation would aid in attaining these advantages."

"The statement seems to indicate that the Authors' League may secure the support of the Federation of Labor and its several unions without any obligations on our part, legal or moral, stated or implied, to render to the federation or to its unions any reciprocal support of any kind. Such a proposal is absolutely unacceptable, since it is one sided, unfair and wholly unworthy of the Authors' League."

The protest of the anti-unionists further goes on to say that if the League affiliated with the Federation and was called upon to take action in labor troubles, a most unusual and embarrassing situation would arise.

While many the younger set in the Authors' League and some of the old members favor an affiliation, its president, Winston Churchill; honorary vice presidents, Hamlen Garland, John Burroughs, Augustus Thomas and Brander Matthews, together with those named in the following list, have signed the protest:

Louis K. Anspacher, Porter E. Browne, Irvin S. Cobb, William C. De Mille, Thomas Dixon, Harriet Ford, William Gillette, Kenneth S. Goodman, Oliver Herford, Basil King, John Luther Long, Annie Nathan Meyer, Channing Pollock, Paul West, Kate Douglas Wiggin, Owen Wister.

Some of the signers have threatened to resign from the League if the affiliation is brought about.

### ST. JOHN HAS NEW THEATRE.

(Special to THE CLIPPER.)

St. JOHN, Can., Sept. 23.—F. G. Spencer, the well known manager, has decided that St. John should have a new playhouse, and plans to erect a \$100,000 theatre on North Side King Square, adjoining the Park Hotel, the site having been secured. The construction work will begin next Spring.

It will be Mr. Spencer's aim to give to St. John an amusement resort that will be the equal of any theatre in Canada and an architectural ornament to the city.

The house will have a balcony and a gallery, and will have a total seating capacity of 1,500.

## WANTED DIVING GIRL

Solid year's work. First class theatres. Two shows per day. Send photo, references. State what dives you can do and salary, to GEO. F. BELFRAGE, manager, Hip-Hip-Hooray Girls, week of Sept. 24, Gayety Theatre, Omaha, Neb.; two weeks, commencing Oct. 1, Gayety Theatre, Kansas City, Mo.

## WANTED FULL ACTING COMPANY

Including Piano Player For Circuit Stock  
One Bill a week. Open at once. Address INDIANA AMUSEMENT CO., Elkhart, Ind.

## Wanted—One Night Attractions

Dramatic, Melodramatic, Minstrels, Burlesque, Etc., for Best Show Town in Western Pennsylvania. 80,000 people to draw from. 1,000 capacity.

New Orpheum Theatre, McKeesport, Pa.

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JAMES THATCHER, Gen. Mgr., Stock Dept., 1400 Broadway, N. Y.

## CHESTER WALLACE

### WANTS

INGENUE LEADING WOMAN INGENUE and JUVENILE MAN  
Must be young, experienced, and good dressers. Open at Sharon, Pa., Oct. 9th. Permanent Stock. Two a week. Send photograph and full description. Address CHESTER WALLACE, Willoughby, Ohio.

### WANTED

INGENUE, with Specialties; GEN. BUS. WOMAN, who can play some characters; PEOPLE ALL LINES; HEAVY AND GEN. BUS. MEN, to double brass. Tell all. This week, Auditorium, Hillsdale, Mich.; Oct. 2, Crystal, Anderson, Ind. EVISON PLAYERS.

## WANTED, BAND ACTORS

DRAMATIC PEOPLE, those doing specialties preferred. State lowest, pay own hotels. Sept. 30, Dexter; Oct. 2, Monson; 3, East Millinocket; 4, Patten; 5, Sherman-Mills. All in Maine. CLAUDE REED.

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THIS COUPON will be numbered and attached to your material, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published.

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#### NEW CERTIFICATES ISSUED:

917—Marie Lubcke.....Song 920—Jack Hanlon.....Song Poems  
918—J. A. B. Taylor.....Act 921—G. W. Schember.....Song Lyrics  
919—T. Hoshi.....Novelty Act



# FACTS IS FACTS!

Mother Eve was very,  
VERY good, but  
even She raised Cain.

They read the Good  
Book Sunday, and  
"Snappy Stories"  
Monday.

"There's  
A Little  
Bit of Bad  
in Every  
Good Little  
Girl"

Most every girl  
that's proper, has  
someone she  
calls "Papa."

There's lots of men  
in Hades who were  
sent there by the  
ladies.

**She's the Right Kind---Tie Up to Her---She's a Hit!**

The greatest novelty "Girl" song since "Any Little Girl Is the Right Little Girl," and by the same composer, FRED FISCHER, while the sure fire lyric is by GRANT CLARKE, he who wrote "You're a Dog-gone Dangerous Girl" and "Get Out and Get Under." Wonderful for singles! Knockout for doubles!

**"YOU'RE A DOG-GONE DANGEROUS GIRL"**

Continues to be the ONE BEST BET novelty song of the year.

**"IRELAND MUST BE HEAVEN"**

(FOR MY MOTHER CAME FROM THERE")

Is undoubtedly the best Irish ballad ever published. The lyric, by Joe McCarthy, stands out as a masterpiece, while the melody, by Fred Fischer, is emphatically infectious.

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SAN FRANCISCO Pantages  
Theat. Bldg.

(Continued from page 21)  
Stanley & Farrell  
Matsayuma

#### PORTLAND, ORE.

##### Pantages'.

Junior Follies  
Bernard & Tracey  
Will & Kemp  
Browning & Dean  
"The Heart of a Man"

#### SEATTLE.

##### Pantages'.

Schmidt Children  
Wood, Melville & Phil.  
Eddie Foyer  
Four Cook Sisters

#### SPOKANE, WASH.

##### Pantages'.

Herbert Lloyd & Co.  
Ward & Faye  
Four Renées  
Minnie Kaufman  
Darrell & Conway

#### ST. JOSEPH, MO.

##### Electric.

First Half  
Temple Quartette  
The Jungleman  
Last Half  
Margaret Ford  
The Blimbos

#### SAN DIEGO, CAL.

##### Pantages'.

Six Kirksmith Sisters  
Brooks & Bowen  
"Divorce Question"  
Freeman & Dunham Co.  
Black & White

#### SALT LAKE CITY.

##### Pantages'.

"Brides of the Desert"  
Ed. Blondell & Co.  
Cameron & O'Connor  
Greene & Parker  
Models de Luxe  
La Mar & Dog

#### SPOKANE, WASH.

"Nut Sundae"  
Valentine Vox  
Sherman, Van & Hyman  
Clifford & Mack  
Three Mori Bros.

#### SAN FRANCISCO.

##### Pantages'.

Pirnloff-Rose Ballet  
Beaumont & Arnold  
Holmes & Wells  
Garcinetti Bros.  
Lucy Lucler Trio  
Clark's Hawaiians

#### TACOMA, WASH.

##### Pantages'.

Henrietta De Serris  
Slatko's Rollickers  
Edna Aug  
Latoska  
Ben & Hazel Mann

#### VANCOUVER, CAN.

##### Pantages'.

Rigoletta Bros.  
Great Lester  
Crawford & Broderick  
Three Bartos  
Ned Nestor & Girls

#### VICTORIA, CAN.

##### Pantages'.

Long Tack Sam & Co.  
Eva Shirley  
Keno & Green  
Jaylord & Lancton  
Wills Gilbert & Co.  
Dooley & Nelson

#### WINNIPEG, CAN.

##### Pantages'.

Three Keatons  
"Mr. Inquisitive"  
Rucker & Winnifred

Izetta  
Burke & Broderick

#### S. & C. CIRCUIT

##### ATLANTA, GA.

##### Piedmont.

First Half  
McAuliffe & Pearson  
De Armo & Marguerite  
Nichols Sisters  
Clifford & Wills  
(One to fill)

Last Half  
Great Lorenze & Co.  
Moredock & Watson  
(Three to fill)

#### ABERDEEN, S. D.

##### Bijou.

First Half  
Devoy & Dayton  
White, Mullaly & White  
Ogden & Benson

#### ATHENS, GA.

##### Colonial.

First Half  
Everett & White  
Callahan & Callahan  
Ray & Ray  
Prevett & Merrill  
(One to fill)

Last Half  
De Armo & Marguerite  
McAuliffe & Pearson  
Clifford & Wills  
Nichols Sisters  
(One to fill)

#### BISMARCK, N. D.

##### Grand.

First Half  
Hoey & Bellev  
Burke & Seldon

#### CINCINNATI, O.

##### Empress.

Frigolet  
The Gregorys  
"Paris Fashion Shop"  
Chas. Sweet  
Apollo Trio  
Penn City Trio

#### DEVILS LAKE, N. D.

##### Grand.

Last Half  
Variety Trio  
Devoy & Dayton  
Morse & Clark

#### DICKINSON, N. D.

##### Opera House.

Last Half  
Hoey & Bellev  
Purke & Seldon

#### DETROIT.

##### Miles.

Dix & Dixie  
Thompson & Berry  
Draper & Clayton  
Three Dixie Girls  
Sextette de Luxe  
Minneola Hurst & Co.

#### FARGO, N. D.

##### Grand.

First Half  
Ryan Bros.  
Palm Beach Beauties  
Ogden & Benson  
(One to fill)

Last Half  
Thompson & Griffin  
White, Mullaly & White  
Coratia  
Olson & Johnson

#### JANESVILLE, WIS.

##### Apollo.

Last Half  
Fox & Evans  
Walrod & Zell  
Geo. Hussey  
Palm Beach Beauties

#### KNOXVILLE, TENN.

##### Grand.

First Half  
Wilbur & Doll  
Clipper Trio  
Quinn & Nickerson  
(Two to fill)  
Last Half  
Seeley & Belmont  
Vincent & De Noble  
Al. Lawrence  
La Dell Sisters  
(One to fill)

#### MACON, GA.

##### Macon.

First Half  
Seeley & Belmont  
Vincent & De Noble  
Al. Lawrence  
La Dell Sisters  
(One to fill)  
Last Half  
Everett & White  
Callahan & Callahan  
Ray & Ray  
Prevett-Merrill  
(One to fill)

#### MINNEAPOLIS.

##### Unique.

First Half  
Kraft & Myrtle  
Goldie & Mack  
Coratia  
Olson & Johnson  
Harms Trio  
Last Half  
Clifford & Wilmut  
Anita Osgood  
Wolfe & Brady  
(Two to fill)

#### ST. CLOUD, MINN.

##### Xemo.

##### (One day)

Thompson & Griffin  
Hoey & Bellev  
White, Mullaly & White  
Ogden & Benson  
Palm Beach Beauties

#### ST. PAUL, MINN.

##### Hippodrome.

First Half  
Clifford & Wilmut  
Anita Osgood  
Bertram May Co.  
Eddie Foyer  
Holmen Bros.  
Last Half  
Kraft & Myrtle  
Goldie & Mack  
Cameron & De Vitt  
Challis & Lambert  
20th Century Minstrels

#### LOEW CIRCUIT NEW YORK CITY.

##### American.

First Half  
Broughton & Turner  
Torcat's Roosters  
Packard Four  
Owen McGivney  
Ethel Costello  
Vessie Farrell & Co.  
Patsy Doyle  
Standard Bros.  
Last Half  
Dorothy Sothern Trio  
Sullivan & Meyers  
Polson & Brown  
American Minstrels  
Viola Duval  
Robt. O'Connor & Co.  
Empire Comedy Four  
Steiner Trio

##### Boulevard.

First Half  
Dale & Boyle  
Bessie Leonard  
Sullivan & Meyers

Barnes & Robinson  
Phunphlends

##### Last Half

Math Bros. & Gilie  
Juliet Wood & Co.  
Eddie Clark & Roses  
Marie Russell  
Cal. Orange Packers

#### Delancey Street.

##### First Half

Hibbert & Mayers  
Kaufman & Lillian  
Three Lyres  
"Blackmail"  
Harry Sydel  
Dunfar, Banvard & D.  
Last Half  
Raymond  
Johnson & Crane  
Phillipi Four  
Burke, Harris & Brown  
Tabor & Green  
Harry Mason & Co.  
El Cleve

#### Greeley Square.

##### First Half

Norton & Noble  
Juliet Wood & Co.  
Edah Deldridge Trio  
E. E. Clive & Co.  
Burns & Kissen  
Bell & Caron

##### Last Half

Chisholm & Breen  
Ethel Costello  
Owen McGivney  
Corcoran & Mack  
Dunbar, Banvard & D.

#### Lincoln Square.

##### First Half

Sylvia  
Forrester & Lloyd  
Curry & Graham  
Mercedes Clark & Co.  
Billy McDermott  
Sicilian Serenaders  
Last Half  
Joe De Lier  
Farrell & Farrell  
Herbert & Dennis  
"Her Honor, the Mayor"  
John O'Malley  
Ford & Leslie

##### National.

First Half  
Math Bros. & Gilie  
Keene & Williams  
Three Dolce Sisters  
"Her Honor, the Mayor"  
Polson & Brown  
Steiner Trio  
Last Half  
Norton & Noble  
Broughton & Turner  
Mr. & Mrs. Phillips  
Bertie Fowler  
Bell & Caron

##### Orpheum.

##### First Half

Raymond  
McGowan & Gordon  
Chisholm & Breen  
Ben Harney & Co.  
Johnson & Crane  
Boys & Girls  
Tom Mahoney  
"Aurora of Light"  
Last Half  
Frank Gibby & Co.  
Sicilian Serenaders  
Ford & Truly  
Kaufman & Lillian  
Phunphlends  
Patsy Doyle  
Standard Bros.

#### Seventh Avenue.

##### First Half

Earl & Sunshine  
El Cleve  
Mr. & Mrs. Phillips  
Tabor & Green  
Jack & Josie Gibson  
Last Half  
Reed St. John Trio  
Bessie Leonard

Curry & Graham  
Frank Terry

##### Bijou (Bklin.)

First Half  
Duffy & Daisy  
Herbert & Dennis  
Viola Duval  
Robt. O'Connor & Co.  
Empire Comedy Four  
Ford & Leslie  
Last Half  
Hearn & Rutter  
Keene & Williams  
Packard Four  
Vessie Farrell & Co.  
Burns & Kissen  
Torcat's Roosters

##### Last Half

Holden & Graham  
Forrester & Lloyd  
Edah Deldridge Trio  
Ethel Mae Hall & Co.  
Harry Sydel  
Three Lyres

##### Fulton (Bklin.)

First Half  
Martyn & Florence  
Frank Lily & Co.  
Marie Russell  
Eddie Clark & Roses  
Last Half  
Earl & Sunshine  
Dale & Boyle  
Walton & Delby  
"Blackmail"  
Billy McDermott  
Three Kumlids

##### Palace (Bklin.)

First Half  
Hearn & Rutter  
Brown & Jackson  
Harry Mason & Co.  
Burke, Harris & Brown  
Phillipi Four  
Last Half  
Rogers & Wood  
McGowan & Gordon  
Mercedes Clark & Co.  
Tom Mahoney  
Chinese Entertainers

##### BALTIMORE, MD.

##### Hippodrome.

Bogart & Nichols  
Gray & Graham  
Arthur Geary  
Harvey De Voe Trio  
Harold Selman & Co.  
Gordon & Marx  
Wolgas & Gilie

##### BOSTON.

##### Orpheum.

First Half  
Forest City Trio  
Scanlon & Press  
Cunningham & Marlon  
Lew Welch & Co.  
Chas. McNaughton  
Conroy's Models  
Last Half  
Bradley Trio  
Harry & Aug. Turpin  
Conroy's Models

##### St. James.

First Half  
Frankie Fay  
Bradley Trio  
Ward & Long  
Last Half  
Scanlon & Press  
Forest City Trio  
Cunningham & Marlon  
"Day at Ocean Beach"

##### FALL RIVER.

##### Bijou.

First Half  
Murphy & Barry

Harry & Aug. Turpin  
Last Half

Frankie Fay  
Murphy & Klein  
Wilson Bros.

#### HOBOKEN, N. J.

##### Lyric.

First Half  
Franklyn Duo  
Jack Symonds  
Katherine Cavanaugh  
Chas. B. Lawlor  
Last Half  
Rogers & Wood  
Jessie May Hall & Co.  
Billy Bonner & Co.

#### NEWARK, N. J.

##### Majestic.

First Half  
Reed St. John Trio  
Bertie Fowler  
Ethel Mae Hall & Co.  
Meehan & Pond  
Three Kumlids  
Last Half  
Lambert & Fredericks  
Three Dolce Sisters  
El Cleve & Co.  
Brown & Jackson  
Onri & Dolly

#### PROVIDENCE.

##### Emery.

First Half  
Murphy & Klein  
Wilson Bros.  
"Day at Ocean Beach"  
Last Half  
Murphy & Barry  
Ward & Long  
Lew Welch & Co.  
Chas. McNaughton

#### NEW ROCHELLE.

##### Loew's.

First Half  
Walton & Delby  
John O'Malley & Co.  
Cal. Orange Packers  
Last Half  
Delatour Sisters  
Harry Le Clair  
Holmes & Riley

#### TORONTO, CAN.

##### Yonge Street.

Warner & Corbett  
"Women"  
Dixie Harris & Four  
Sully Family  
Annie Kent  
Flying Wernts

#### POLI CIRCUIT BRIDGEPORT, CONN.

##### Poli's.

First Half  
Vivian & Arsenian  
Greater City Four  
"How It Happened"  
Golding & Keating  
"Going Up"  
Last Half  
Frank Hartley  
Valyda & Brazil Nuts  
Howard  
Mumford & Thomson  
Five Harmonie Girls

##### Plaza.

First Half  
Reno  
Hilton & Sheldon  
Deltmore & Moore  
"Whirl of Song & D."  
Last Half  
Robinson & McShayne  
Hall's Musical Minstrels  
(Two to fill)

#### HARTFORD, CONN.

##### Palace.

First Half  
Fred Faynes  
Fred Weber & Co.  
Spencer Charter & Co.

# THE SENSATION OF THE SEASON BOUNCING AT THE RUBBER BALL

By ROGER LEWIS and ERNIE ERDMAN.

The big encore winner. It's that new novelty dance that you "bounce."  
Great for singles, doubles, quartettes and ensembles.

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NOTE.—When in New York, call at T. B. Harms Co., 62 West 45th Street, for "RUBBER BALL."



Carson & Willard  
Bobby Heath & Co.  
Last Half  
Mardo & Hunter  
Stetson & Huber  
Sam Liebert & Co.  
Fern & Davis

# Poli's.

First Half  
Judge & Gale  
Savannah & Georgia  
Melody Four  
Hendrix & Padula  
"Heart of a Thief"

# Last Half

Armstrong & Strouse  
Mr. & Mrs. Gordon Wilde  
Mary Norman  
Melody Monarchs & M.  
(One to fill)

# NEW HAVEN, CONN.

# Poli's.

First Half  
Mabel Fonda Trio  
Housely & Nichols  
Fern & Davis  
Sam Liebert & Co.  
Valyda & Brazil Nuts

# Last Half

Vivian & Arsenian  
Melody Four  
Ankels  
Will Morrissey & Co.  
"Gogag Up"  
(One to fill)

# Bijou.

First Half  
Morley & McCarthy Bros.  
Mary Moran  
Mumford & Thomson  
Hall Musical Co.  
(One to fill)

# Last Half

Judge & Gale  
Savannah & Georgia  
Houston & Hart  
Thomas Potter Dunn  
"Whirl of Song & D."  
(One to fill)

# SPRINGFIELD, MASS.

# Palace.

First Half  
Espe & Dutton  
Armstrong & Strouse  
Mr. & Mrs. Gordon Wilde  
Dorothy Brenner  
Will Morrissey & Co.  
Dana's "Fisher Folk"

# Last Half

The Faynes  
Fred Weber & Co.  
Lewis Harrington & Co.  
Handis & Millas  
Golding & Keating  
Eugene Emmett & Co.

# SCRANTON, PA.

# Poli's.

First Half  
Kimball & Kenneth  
Belle Mayo Trio  
Andrew Mack  
Hippodrome Four  
Paul Levan & Dobbs

# Last Half

Three Bounding Gordons  
Oakland Sisters  
Byron & Duval  
Golet, Harris & Morey  
Woodchoppers

# WATERBURY, CONN.

# Poli's.

First Half  
Mardo & Hunter  
Kennedy & Burt  
Howard  
Ankels  
Handis & Millas  
Eugene Emmett & Co.

# Last Half

Morley & McCarthy Bros.  
Spencer Charter & Co.  
Hendrix & Padula  
Hall & Fuller  
Dana's "Fisher Folk"  
(One to fill)

# WILKES-BARRE.

# Poli's.

First Half  
Three Bounding Gordons  
Oakland Sisters  
Byron & Duval  
Golet, Harris & Morey  
Woodchoppers

# Last Half

Kimball & Kenneth  
Belle Mayo Trio  
Andrew Mack  
Hippodrome Four  
Paul Levan & Dobbs

# WORCESTER, MASS.

# Poli's.

First Half  
Frank Hartley  
Hall & Fuller  
Lewis Harrington & Co.  
Robinson & McShayne  
Melody Monarchs & M.

# Last Half

Mabel Fonda Trio  
Kennedy & Burt  
Carson & Willard  
Bobby Heath & Co.  
(To fill)

# Piana.

First Half  
Stetson & Huber

Johnston & Hart  
Thomas Potter Dunn  
Five Harmonie Girls  
(To fill)

# Last Half

Reno  
Housely & Nichols  
Delmore & Moore  
Hilton & Sheldon  
"Heart of a Thief"

# INTERSTATE

# CIRCUIT

# AUSTIN, TEX.

(Oct. 2, 3)

Hayden & Stewart  
Harry Clarke  
Lillian Kingsbury  
Mullen & Rogers  
Odva  
Lightner Sisters  
Lamb's Manikins

# ST. WORTH, TEX.

# Byers.

First Half  
Albert & Irving  
American Minstrels  
Bud & Nellie Helm  
Fred & Albert  
Last Half  
Follett Bros.  
Mme. Marion  
Gormely & Caffrey

# GALVESTON, TEX.

G. O. H.

(Oct. 1, 2)

Larneds  
Bert & Betty Wheeler  
Hale, Norcross & Co.  
Kenny & Nobody  
"New Producer"  
Adler & Arline  
La Graciosa

# LITTLE ROCK, ARK.

# Majestic.

First Half  
Koban Japs  
Follis Sisters  
Friend & Downing  
Adair & Adelphi  
Herr Jansen  
Last Half  
Hayden & Stewart  
Harry Clarke  
Lillian Kingsbury  
Lightner Sisters  
Odva

# LEAVENWORTH.

# Orpheum.

(Oct. 8)

Harris & Nagel  
Rio & Norman  
Evans Lloyd & Co.  
Victoria Four  
Belle Monte Sisters

# OKLA. CITY, OKLA.

# Lyric.

First Half  
Follett Bros.  
Mme. Marion & Co.  
Aerial Macks  
Last Half  
Reno & Flores  
Milch & Martin  
Chauncey Monroe & Co.  
Pearl Bros. & Burns  
The Statues

# ST. JOSEPH, MO.

# Crystal.

First Half  
Permaline  
Emille & Willie & Co.  
Both & Roberts  
Prelles' Circus

# Last Half

Musical Scheff  
Flo & Allie Waters  
Dena Caryll & Co.  
Three Melvins  
Hal Stephens & Co.

# SAN ANTONIO, TEX.

# Majestic.

(Oct. 4-8)

Larneds  
Bert & Betty Wheeler  
Hale Norcross & Co.  
Kenny & Nobody  
"New Producer"  
Adler & Arline  
La Graciosa

# TOPEKA, KAN.

# Novelty.

First Half  
Harris & Nagel  
Rio & Norman  
Evans Lloyd & Co.  
Victoria Four  
Belle Monte Sisters  
Last Half  
Permaline  
Emille & Willie & Co.  
Both & Roberts  
Prelles' Circus

# WICHITA, KAN.

# Princess.

First Half  
Anderson Sisters  
Chabot & Dixon  
Swiss Song Birds  
Kane & Herman  
Mosher, Hayes & Mosher

Last Half  
Leelands  
Bissett & Scott  
Novelty Four

# TULSA, OKLA.

# Empress.

First Half  
Reno & Flores  
Milch & Martin

Chauncey Monroe  
Pearl Bros. & Burns  
The Statues

# Last Half

Mosher, Hayes & Mosher  
Chabot & Dixon  
Swiss Song Birds  
Kane & Herman  
Berio Girls

# JEFFERSON.

W. H. RAYNOR, MGR.

The bill for the first half of the current week was well arranged by Manager Raynor, and the usual big Monday crowd was present at the opening show.

Burns and Foran, two men in evening clothes and silk hats, opened with a song, then went into a dance. They followed this with a duet and more dancing. These boys are rather short on voices, but know how to put a song over. What they lack vocally is more than made up by their dancing, as they are a nifty pair of soft shoe kickers.

Sealey, Fatty and West, three clever boys, held down number two position in great shape. They open in one, with a special drop representing a stage door exterior. The boys, one in black face and two in white, explain that they must give the whole show, as the other performers are delayed by smash-up.

Then a change to full stage, with the blackface man playing drums, etc., and one of his partners playing piano, while the third, dressed as a woman, and with a dummy in his arms, does a dance, as is Mr. and Mrs. Vernon Castle. Two of them follow with a saxophone duet. Their partner follows with a brief tramp bicycle act and "hand" dance. Then the three do a burlesque Chinese juggling act. They finish with "Creasousa and His Band," in which one has a caricature make up of Creator, one plays a cornet and one a bassoon. They scored a big sized hit and deserved every bit of it.

Lannigan and Foster, man and woman, enter with baby carriage. They have some comedy patter, and the man talks two songs. The man is a capital eccentric comedian, and his drollery kept the audience laughing. The woman has a pleasing personality. They met with a good share of success.

Pearl Abbott and company (two women and a man) presented a sketch entitled "Silver Threads," which was received with considerable favor.

Thornton and Corlew (man and woman), in a talking and singing act, were very well received. They open in straight songs and talk, and close as Italian characters. They have pleasing voices and know how to put over their material.

"Roeder's Invention" was on number six. It is presented by two men and two women who open with statutory posing and then go to gymnastics. They do an act rather out of the ordinary, inasmuch as the two women, one of whom is quite slender, do the understanding work. They have an exceptionally good routine and are all clever performers. Just before the close the women support a horizontal bar on which the men perform. As a finish the slender woman carries her three partners off the stage, and as an encore her woman partner carries her partners and two stage hands off the stage. The women show remarkable strength. They were a pronounced hit.

Andrew Kelly, with his parodies, scored one of the big bits of the bill. Mr. Kelly is a prime favorite at this house, as was proved by the welcome extended him on his entrance. He responded to two encores and could have taken many more.

"Maids of the Movies" closed the bill. It is a tabloid musical comedy, with a chorus of six very pretty girls and two men, one in black face, and a pretty young lady, as principals.

The act, while a trifle long, is well put together, the chorus sings well and is well trained. The principals do good work, the young fellow in white face and the girl singing well together, while the "moke" furnishes the comedy. It is a pleasing offering and was fairly well received.

# GUY COOMBS FOR VAUDEVILLE.

Guy Coombs, starred for several years with his wife, Anna Q. Nilsson, in Kalem films, will enter vaudeville with a vehicle built for their joint talents.

Coombs is one of the many picture players of prominence who has found it hard sledding for the past several months, owing to the invasion of the film field by legitimate favorites.

# AMERICAN ROOF.

CHAS. POTSDAM, MGR.

The first half of the show at the American Roof on Monday night held forth a promise which did not materialize in the acts following the intermission, with the exception of Ned Finley and company, in "Blackmail."

Hylands and Dale gave the show a good start. Gowned becomingly, the girl sang pleasingly. A male impersonation by Miss Hyland is well handled.

"Blackmail" scored in the second half. By the late Richard Harding Davis, and featuring the former Vita star, Ned Finley, the sketch is genuinely dramatic, and well played by a competent company. Finley shows a finish and poise denoting long stage experience. "Blackmail" lives up to its feature billing.

Archer and Belford, in "The New Janitor" have a sure fire comedy vehicle. The pantomime work of the man ranks with that of the screen comic, Chaplin. The pictures are overlooking a bet in not grabbing him. The act has real entertainment value. The musical numbers fill out acceptably.

McGowan and Gordon use small time material, and the same is true of the man's methods. A little repose would aid him considerably. Miss Gordon looks stunning, and has little to do. The "kind applause" thing at the finish is rather unnecessary.

The first half is terminated by "A Night in the Trenches." Pretentious and novel, with an effective setting and well worked effects, it forms a new medium for a quartette. The lines are well written, and the comedy relief ably handled by Billy Morse, in blackface, assisted by a diminutive partner. The male quartette sing beautifully, but with rather poor discrimination as to numbers. A very pretty ingenue in the role of a Red Cross nurse, should be given more to do. The act is "timely" and a "little different."

Herbert and Dennis open the second half with a melange of nonsense and clowning. Their material is inconsequential, and the straight would do well to stick within his character, allowing the fat man to take care of the comedy. Their tumbling finish was effective, scoring a hit for the pair.

Bert Baker, of burlesque memory, held down the position next to closing, and did very well. His easy, intimate style, surefire gags and the rendition of several old Irish melodies, brought him back for several encores. His work is finished.

The remarkable dog, Hector, who calculates with the accuracy of an expert accountant, together with a canine company, closed the show. The act is entertaining and contains lots of unconscious comedy on the part of the animals.

"Pills of Peril," a Keystone, ended the show, and is one of the best comedy films.

# BOSTON.

PARK SQ. (Fred E. Wright, mgr.)—Seventh week of "Hit-the-trail-Holiday" began Sept. 25. One more to go.

PLYMOUTH (E. D. Smith, mgr.)—Week of 25, "The Silent Witness."

SHUBERT (E. D. Smith, mgr.)—"Katinka" began fifth and last week 25.

COLONIAL (Chas. Rich, mgr.)—Week 25, second week of Ziegfeld's "Follies."

HOLLIS (Chas. Rich, mgr.)—Week of 25, dark. Will re-open Oct. 2, with "Rio Grande."

CASTLE SQ. (Phillip H. Lavine, mgr.)—(International Circuit) Joe Welch in "The Peddler," 25-30.

YE WILBUR (E. D. Smith, mgr.)—Week of 25, seventh week of "Very Good, Eddie."

TREMONT (John D. Schofield, mgr.)—Week of 25, fourth week of Ince's "Civilization."

GLOBE (Frank Meagher, mgr.)—Week of 25, "The Little Girl Next Door" (picture), fourth week.

MAJESTIC (E. D. Smith, mgr.)—Week of 25, picture "Where Are My Children?" last week.

KEITH'S (Robert G. Larsen, mgr.)—Week of 25: Nat C. Goodwin, Merian's dogs, Walter Shannon and Marie Annie and company, Lovenberg Sisters and Neary Bros., Three Leightons, Wood and Wyde, Beliclaire Bros., Wells, Norworth and Moore, and Frank Le Dent.

LOEW'S ORPHEUM (Victor J. Morris, mgr.)—Bill 25-27: Murphy and Klein, W. J. Holmes and Bertha Gleason, Curry and Graham, John and Bertha Gleason and Fred Houlihan, Wilson Bros., and Franconia Opera Co. For 28-30: Murphy and Barry, Frankie Fay, John Delmore and Goldie Moore, Gertrude Long and Spencer Ward, "A Day at Ocean Beach," and Dave Thursby.

LOEW'S ST. JAMES (Jos. Brennan, mgr.)—Bill 25-27: Murphy and Barry, Broughton and Turner, John Delmore and Goldie Moore, Thos. Potrot Dunn, and "School Days." For 28-30: Libby and Barton, Murphy and Klein, W. J. Holmes and Iva Holliston, Wilson Bros., and John and Bertha Gleason and Fred Houlihan.

BIJOU (R. M. Gilman, mgr.)—Week of 25: Alva Ward, James E. Cornell and pictures.

BOWDOIN SQ. (Al. Somerby, mgr.)—Week of 25: Francetta Sisters, Pesce Duo, Woods, Adams and McAlpin, Billy Halpin, the Two Friends, Nat Clark, and feature pictures.

WALDRON'S CASINO (Chas. Waldron, mgr.)—Week of 25, Fred Irwin's Big Show.



## THE CLIPPER'S HEALTH DEPARTMENT.

BY DR. MAX THOREK, Chicago.



Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

### HEALTH AND PUBLICITY.

Edward A. Moore, assistant secretary of the New York Charities Aid Association, contends, in *The American Journal of Public Health*, that publicity properly applied will save more lives than any other single agency of his knowledge. He is an enthusiast in that respect. He believes that the "remedy" may be administered in "capsule doses" all over whole areas of the country, and that it should be incorporated in the pharmacopoeia as an accredited remedy of human ills.

There is no question but that thousands of lives are saved annually by distributing information on matters of health through the lay-press, lectures and other methods of imparting knowledge on the subject.

The public today is by far more informed on matters of tuberculosis, cancer, infectious diseases, epidemics, etc., than they were just a few years ago. The average European layman, however, receives more enlightenment on these subjects (I mean in those portions of Europe where education is at its height) than does the average American.

Moore says among other things: Public health publicity is an effort either to change the lives and habits of the people or to focus or re-focus public opinion. The latter is often mis-called manufacturing sentiment or creating public opinion. There is no such thing as "manufacturing" public sentiment in health work. Public health opinion is founded upon the most fundamental and probably the most commonly recognized race instinct—self-preservation. There can be no two ways of thinking about saving life. However, there can be and usually is, lack of thinking about it, and that is what the public health educator must overcome. He must get people to think and think in the right way. He must stimulate and educate. He must agitate the people in health preservation, in sanitation and hygiene as means of prolonging life and adding to its enjoyment. . . .

There may be different opinions as to the amount of money to be appropriated for a given public health activity, or as to the governmental unit to assume a public health burden, but no difference of opinion can exist as to the desirability of saving life and preventing sickness. That question was settled when our ancestors were being chased over lava lakes by prehistoric monsters. Our desire to escape the deadly micrococcus (a certain kind of disease producing germ) is no less keen than was that of our ancestors to outwit the monstrous diplococcus. . . .

How are we, as leaders, to make people think—to make them feel the fundamental race-urge, and to get them to act, individually and collectively through their agents in office?

FIRST—By establishing our authority, our right to express an opinion as to the proper means of saving life and preventing sickness.

SECONDLY—By talking in as forcible language as possible, and in as many ways as possible, and to as many persons as possible.

Now there is no such division as the above, either real or imaginary, in the execution of a public health publicity campaign. Assuming that a sound scientific basis for a health movement, a department or an association, officered and spon-

sored by persons whose reputations carry popular conviction, our very efforts to focus public opinion will establish our right to speak and our authority in the health field. The only way to establish the soundness of an opinion or a theory is to get people to accept it.

In public health work, which is comparatively new, it is important to recognize and practice the established principles of public opinion acceleration. It is possible for us in active health work to avoid the pitfalls into which other social-service workers have fallen.

The torch light procession has almost gone from political campaigns. The platitudinous cart-tail orator is going out of business. The hard fisted, table-banging, bull-necked boss is no longer an effective vote-getter. His publicity value is chiefly as a witness at his own trial. The party that wins today wins by a few well-organized, carefully planned meetings, at which men can really discuss the issue; by intelligently prepared newspaper publicity, by bill board announcements, and by a direct appeal in circular letters. The same is true in public health publicity. . . .

The professional man is slowest to recognize a need for new methods and adopt them. To maintain his standing, the professional man must be conservative as to professional matters. But physicians in public health work must recognize the fact that the public part of the work removes it in many respects from the realms of medical practice into the realm where a different order prevails. In this new realm a new profession has been rapidly developing methods and standards that are fully as important as those which we all venerate in the medical profession. One man who clings to preconceived notions as to publicity and fails to recognize its principles and practice its technique, simply cannot function as a public health worker, except in the laboratory.

This is the real reason why every year we see an increasing number of old departments passing into the "limbo" of the forgotten, while their places are being taken by departments re-organized for real public health work with the "public" accepted.

In the last few years progressive newspapers and periodicals are endeavoring to reserve space for the dissemination of such knowledge as may be valuable to its lay readers. In Chicago, the leading daily, *The Tribune*, ranks foremost in that respect.

Among theatrical publications *THE NEW YORK CLIPPER* leads in that respect. This department is on its successful second year. Judging by the great number of communications received from practically every portion of the country, and other countries, its popularity is on the increase, which signifies that the artist is coming to the realization of a truth that the preservation of his physical powers is paramount in his career. His intelligence and knowledge of the subject often bears evidence of his being wide awake and susceptible to sound reasoning. We all agree with Moore, that publicity is one of the strongest, if not the strongest (subsidiary only to the knowledge we aim to impart) weapon at our command to fight disease with.

### ANSWERS TO CORRESPONDENTS.

#### INHALING POWDER FOR ASTHMA.

MR. V. Z., Albuquerque, N. M., writes:

DEAR DOCTOR: I am a sufferer from asthma. A physician has some time ago prescribed for me a powder which, when ignited and the fumes inhaled, would give me much relief during an attack. I lost the prescription and I have no way of reaching the doctor—he is dead. Would greatly appreciate if you would oblige me and give the formula of such powder in the Health Department of *THE N. Y. CLIPPER*.

#### REPLY.

Potassium Nitrate . . . . . 1/2 ounce  
Plv. Anis. Fruct. . . . . 1/2 ounce  
Powdered Stramonia leaves. . . . 1 ounce

A thumbful of this powder placed upon an earthenware plate is pinched by the fingers into a pyramidal shape and lighted at the top of the little conical heap. It burns with a smoldering and gently deflagrating flame. Hold beneath nose and breathe in the smoke from the burning powder. The ingredients must be dry, well mixed and finely pulverized. Far away from a pharmacy one might wish to extemporize a reliable fuming inhalation. A mixture of one part saltpeter and two parts black tea, powdered, makes a good asthma powder for burning for emergency use, and both of these ingredients are usually found around the house.

#### PROCTITIS.

MRS. C. C. D. Madison, Wis., writes:

DEAR DOCTOR: I am a professional woman and was forced to cancel my work on account of two

severe attacks of what my physician tells me is proctitis. Once I remained in bed for over three weeks, and I am at present in a very weakened condition. I wish to know if the trouble can be cured, and if so, how? I must get back on the road and stay there. I have people depending on me and I simply must go on. If you will give me any information, through *THE CLIPPER*, how to obtain relief I shall be grateful to no small degree.

#### REPLY.

In cases of acute proctitis rest in bed is essential. This must be observed until all symptoms have disappeared. Washing out of the bowel with weak salt solution, say a teaspoonful of ordinary table salt to a glass of water. It needs no emphasis, of course, that the cause responsible for the trouble must be diligently searched for, discovered and eliminated. An ounce of flaxseed tea containing thirty drops of fluid extract of krameria, will allay the spasm and relieve suffering. Avoid milk. You must not permit the trouble to become chronic. If it does become so, a prolonged course of treatment will then be necessary.

#### WATER ON THE BRAIN.

MR. H. H. N., Oskaloosa, Ia., writes:

DEAR DOCTOR: I am in trouble, and wish your opinion on the following. My wife and I came off the road a few months ago—we are both performers and belong to the Rats. Six weeks after we got home our baby came. It had a very large head. We paid little attention to it until the head becoming visibly larger we consulted a local surgeon who told us that the baby had hydro-

cephalus (water on the brain). The little girl is not at all thriving, and we want a frank opinion in *THE CLIPPER* what may be expected in this instance. Is there anything that can be done?

#### REPLY.

In hydrocephalus little can be accomplished with treatment, especially if the case be a marked one. Drugs are useless, and the various operations which have been tried promise little. A method known as lumbar puncture, decreases the tension within the brain and offers, in many cases, temporary improvement. Tappings relieve for a time. These are sad cases which cause parents and doctors a great deal of concern. Trying to relieve the condition is worth a trial anyway, and giving up of hope in any case is short of cowardice, so be cheerful and do all you can for the baby, and let us hope for the very best possible outcome.

#### PROSTATITIS.

WHITE RAT, New York, writes:

DEAR SIR: I have been suffering from prostatitis for over ten years. I have been under the care of various physicians who treated me with massage and deep applications of medicines. Not much relief. The trouble returned now, worse than ever, and I had to be catheterized. I am at a loss to know what to do and would appreciate your advice in *THE CLIPPER*.

#### REPLY.

You are making a mistake by changing doctors frequently. Select one physician whom you can trust implicitly and follow his advice to the letter. One making a specialty of this sort of work is preferred. Remember that conditions such as you are suffering from are obstinate and often difficult to cure. The treatment you received is proper and right. However, I would suggest in addition the injection of vaccines and the taking of hot sitz-baths, frequently. Keep bowels active and abstain from alcohol and irritating foodstuffs.

#### GLAND TUBERCULOSIS.

MRS. F. H., Rochester, N. Y., writes:

DEAR DOCTOR: I have been told that I have tuberculosis of the glands of the neck. I feel perfectly well, with the exception that some of the glands in my neck are enlarged. They are getting bigger right along and one of them is becoming quite painful. I have tried many remedies and even X-ray. I am an actress and fear that if I undergo an operation as I have been advised to do, the scars will disfigure me. I wish to be informed by you whether that is so or not? Are operations for the removal of such glands dangerous? Will appreciate an early reply.

#### REPLY.

I would advise you to have the glands removed. The fact that one of the glands is becoming painful may be that it is beginning to break down. Usually tubercular glands are painless. The scar following operations on the neck depend upon the extent of the involvement of the neck and the skill of surgeon. If these glands are not many and not too large, and have not been permitted to break down and the operation is skillfully performed, no unsightly scar will result; the reverse is true if the conditions are different. The question of danger may also be answered on the same basis. Do not permit the condition to run on until the glands break down. It is then a very hard proposition to handle the matter as successfully.

#### VENTRAL HERNIA.

G. G. A., Boston, Mass., writes:

DEAR DOCTOR: I have been operated upon for appendicitis, two years ago. Instead of the incision being made on the side, it was made in the middle. I have developed a rupture in the incision, which the doctors call a ventral hernia. I am a singer and every time I exert myself the rupture protrudes and sometimes it is very painful. What shall I do? I will look for an answer in *THE CLIPPER*. Many thanks.

#### REPLY.

The pain you sometimes perceive is undoubtedly due to adhesions. You cannot afford to have the matter run on. Have the hernia cured by an operation and do not wait until strangulation, perhaps, or too many adhesions develop.

#### NEOSALVARSAN.

INQUIRER, New York, writes:

DEAR DOCTOR: Where can I obtain neosalvarsan? I tried here in many places, but cannot get it. An early reply through *THE CLIPPER* will be much appreciated.

#### REPLY.

Since the war broke out the import of neosalvarsan ceased. The ones who had a supply charged very high prices for it. There are some unscrupulous individuals who sell the drug (?) which is not the genuine thing at all. Beware of substitutions. If someone sells it to you make sure that you get the right thing. I believe Dr. J. F. Pitts, of Chicago has some stored away. Write him, he may have a tube or two left.

#### LUMBAGO.

MR. E. McD., Seattle, Wash., writes:

DEAR DOCTOR: Is lumbago curable? I am afflicted with this and have suffered tortures for over six weeks. Have tried everything without success. All I want to know is—will I ever get rid of the infernal thing? If so, I resign myself to wait. Season is opening and I must get busy. Thanks for a reply in the *NEW YORK CLIPPER*.

#### REPLY.

Be patient. You'll get well. Turkish baths, massage, free bowel action, electro baths, no meat (vegetable diet) and rest, will aid you. What is the use of getting worried? It could be worse.

T. L. L.—A nap after each meal will do you good; FRIDA McPH.—I am afraid you are drinking too much coffee. Let it alone for some time; L. J., Detroit—Write *THE CLIPPER* office, New York. They may hunt up a copy for you; F. L. L.—In about two months; D. S., New York—I don't know anything about that; G. D., Chicago—Take the girl to the Illinois Eye and Ear Infirmary, Adams and Peoria Street, and she will be taken care of properly; GEORGINA—Many thanks.



# A LETTER FROM HARRY CLARK.

To the magician alone—unique among globe-trotting entertainers—the world is wide. With his seven league boots he covers all lands; the ships of the seven seas convey him whither he chooses; all flags are alike to him and his magic equipment; and all peoples are his for almost the asking. Or should we say were? For the great war has to a great extent changed all that. No longer do some of the most prosperous countries beckon him of the magic wand. Many "reyes do los misterios" have fallen by the wayside, and it is only the strongest, financially, in personality and in showmanship, that remain to tell the tale—or at least a tale that is worth while at the box office.

In these stirring times it certainly needs some courage to embark on a tour of the world. Aye, some courage, some brains, some show, some equipment, and some dollars! Some news from those who may be said to be in the lead of things—although news of shot and shell may be of vastly more importance—will be doubly interesting.

Our old friend, Harry Clark, representative general for the Great Raymond, writing from Marseilles, France gives us some idea of an eventful year's work.

On Jan. 14, 1915, he says, I rejoined the Great Raymond in Buenos Aires for the fourth time in twenty-three years. We had naturally a happy re-union, and from both a business and a friendly standpoint our opening in the Paris of South America was phenomenally satisfactory. We played an eight weeks' season to capacity all the time at the Teatro San Martin, Buenos Aires, afterwards touring the principal cities of the Argentine, Paraguay, Uruguay and Brazil, concluding in Rio de Janeiro, where, by the way, we played separate seasons at the three leading theatres in the city. Exactly one year after re-joining Mr. Raymond I sailed from Rio, stopping off at the Canary Islands and Madeira. Here, at considerable expense, I fixed up an excellent booking, comprising the Canary Islands, Madeira and the Azores, and cabled to Mr. Raymond as soon as I had got all advance billing and advertising in line, rentals and deposits paid, etc. Raymond sailed with a big company from Rio on the Amazon on the first of March, but, thanks to the intervention of Portugal in the great war, our picturesque little tour of the Islands had to be canceled. On arriving at San Vincente, the captain of the Amazon received instructions to proceed direct to Lisbon with all possible speed. As this news only reached me after considerable delay, I had perforce to alter my plans in a hurry and proceed immediately to Lisbon. In this I was fortunate, as practically all communication between Portugal and the Islands had ceased. I was isolated until by a stroke of luck I managed to ship aboard an African troopship, jammed full from forecabin to stern, carrying soldiers back to Lisbon. My previous tours through this part of the world certainly stood me in good stead in many a mishap which cannot be related here owing to censorship.

With our usual luck, and in spite of the delay in our plans, I succeeded in booking the huge Colyseu dos Recreios, in Lisbon, where this time we again played to capacity. This I was enabled to do, however, owing to the sudden illness of Titta Ruffo, who was booked into the Colyseu with his big grand opera company. We afterwards played the principal centres of Portugal, and some cities of Spain, afterwards taking in the Teatro de la Princesa, in Madrid, the most beautiful, exclusive, and highest class theatre in the whole of Spain. In this magnificent building, which had heretofore only staged grand opera, and command and gala performances, and which is the property of the Duke of Mendoza, Raymond played his own season at grand opera prices and to big business all the time.

Spain is certainly a wonderful old country, although very seriously affected by the war, and conditions are by no means good for the average traveling show.

Following Madrid, I next booked Barcelona, that busy wideawake commercial centre of Spain, although none the less beautiful. Here, at the Teatro Novedades, and also the Teatro Espanol, at both of which Raymond has played on two previous tours of Spain, we gave a series of successful performances. During our stay there, however, a serious railroad and industrial strike played havoc with everything and everybody, and for several days the city was under martial law, and the whole of the Spanish press under military censorship.

In Barcelona I also met Jack Johnson, who has been there some months giving exhibitions in the various theatres, and jogging along in rather a

quiet way for a pseudo world's champion. His great feat of tackling a bull in one of the bull rings did not evince the big interest one would associate with such an attraction.

From Barcelona I shipped to Marseilles, which just now is a veritable bee hive of interest, industry, and movement. Ordinarily a city of six hundred thousand, the population is increased to over eight hundred thousand. It is a mammoth base for the Allies, a seething whirlpool of the commerce and preparedness of war. In spite of this, everywhere is apparent the gay animation which is the peculiar charm of the French, whether in peace or war.

As I write we are on the eve of our opening at the Theatre Chatelet, in Marseilles, after which I shall hie me to gay Poree, where I have now the option on two of the best theatres for the Autumn season; after that we will, I expect, tour through France for some little time. Here, as in the rest of France, luxuries, and even food, are heavily taxed, advertising is prohibitive in price, licenses for our novelty advertisements are unobtainable, imports outside munitions and war material are held up in the customs for almost indefinite periods; such is war as we know it, and those who would travel and those who would entertain in the countries at war must inevitably feel its influence; they must pay, and be prepared to pay, many dollars for the privilege.

Later—I have returned from Paris, after having contracted for the Great Raymond the famous Gymnase Theatre, where he will commence a six weeks' engagement on Aug. 25. Raymond's opening here was a phenomenal success.

I will close my engagement as representative for the Great Raymond soon, and will leave for Barcelona, Spain, where I will take a month's rest and then go to New York or return to Buenos Aires.

HARRY CLARK.

## VAUDEVILLIANS GIVE BIG SHOW.

### HEADLINERS ENTERTAIN ROYALLY AT SHERMAN LAKE.

SHERMAN LAKE, N. Y., Sept. 25.

There was another entertainment and dance at Dan Sherman's Opera House here last Saturday, that was declared a great success. The program consisted of six acts, as well as a musical comedy produced by Mr. Sherman, in which the boarders took part. The following performed in the olio. Mary Etta Kenyon, Helen Stillier, Theresa Sherman, daughter of the proprietor, and the Four Youngs. The latter so impressed Richard Pitrot that he engaged them for a long tour in South America. On the program also was a real countess, Madame Grace de la Rochette, who played in Mr. Sherman's musical comedy entitled "Wa-hooed; or, The Crystal Palace." Sherman and De Forest, and Merille's cockatoos appeared.

Long before the show started farmers from the surrounding country came to see the performance. Altogether there were about six hundred people in the audience.

Sylvester Schaeffer, accompanied by his two sisters and a few friends, came up to Sherman Lake in an auto to visit Mr. Pitrot, who has been stopping at Sherman Lake for a rest. As everybody knows, Mr. Sherman is an old time vaudeville performer, formerly of Sherman and De Forest, and not alone is he a performer, but also a farmer and hotel keeper.

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## SUPPLEMENTAL ROUTES

Chicago Stock (C. H. Roskam, mgr.)—Sharon, Pa., 25-30, Coshocton, O., Oct. 2-7.  
Conway, Patrick, & Band—Pittsburgh Oct. 1-7.  
Hall, Billy, M. C. Co.—Bennington, Vt., 25-30.  
Lewis, Wm. F., Stock (Add.)—Red Cloud, Neb., Oct. 2-7.  
O'Brien's, Nell, Minstrels (Add.)—Middletown, O., Oct. 1, Dayton 2, Columbus 3, Richmond, Ind., 4, Muncie 5, Terre Haute 6, Vincennes 7.  
"Step Lively" (Acme Prod. Co., mgrs.)—Monongahela, Pa., Oct. 4, Johnstown 5, Altoona 6, Barnesboro 7.

## INTERNATIONAL CIRCUIT.

Boyer, Nancy (Will J. Donnelly, mgr.)—Boyd's O. H., Omaha, Neb., 24-27, G. O. H., Sioux City, Ia., 28-30.  
"Bringing Up Father in Politics" (Chas. H. Yale, mgr.)—Richmond, Va., 25-30.  
"Broadway After Dark" (Halton Powell, mgr.)—Bijou, Nashville, Tenn., 25-30.  
"Cry of Her Children, The" (Int. Prod. Co., mgrs.)—Crescent, New Orleans, La., 24-30.  
"Devil's Harvest, The" (Leffler & Bratton, mgrs.)—Modern, Providence, 25-30.  
Elinore, Kate (Williams & Hill, mgrs.)—Palace, Toledo, 25-30.  
"Eternal Magdalena, The" (Lee Harrison, mgr.)—Nixon, Atlantic City, N. J., 25-27, Trent, Trenton, 28-30.  
Fox & Stewart (J. Goldenberg, mgr.)—Lyric, Memphis, 25-30.  
"For the Man She Loved" (Wm. Woods, mgr.)—Walnut Street, Philadelphia, 25-30.  
"Funny Mr. Dooley" (Wm. Isham, mgr.)—Lyceum, Paterson, 25-30.  
"Girl Without a Chance, The" (Robt. Sherman, mgr.)—G. O. H., Atlanta, Ga., 25-30.  
"Girl He Couldn't Buy, The" (Arthur C. Aldston, mgr.)—Wilkes-Barre 25-27, Academy, Scranton, 28-30.  
"Heart of Dixie" (Robert Campbell, mgr.)—G. O. H., Worcester, 25-30.  
"Hour of Temptation" (Schiller & Weis, mgrs.)—Lyric, Bridgeport, Conn., 25-30.  
"Little Girl in a Big City" (Arthur Alston, mgr.)—Prospect, Cleveland, 25-30.  
"Little Peggy O'Moore" (Halton Powell, mgr.)—Auditorium, Baltimore, 25-30.  
"Little Girl God Forgot, The" (J. Bernero, mgr.)—Park, Indianapolis, 25-30.  
"My Mother's Rosary" (Ed. Rowland, mgr.)—Galaxy, Louisville, 25-30.  
"Madame Spy" (Orpheum, Philadelphia, 25-30.  
"Mutt and Jeff's Wedding" (Joe Pettengill, mgr.)—Wieling O. H., Syracuse, N. Y., 25-27, Colonial, Utica, 28-30.  
"The Natural Law" (Geo. Goett, mgr.)—Poli's, Washington, D. C., 25-30.  
"Old Homestead, The" (S. Z. Pohl, mgr.)—National, Chicago, 24-30.  
"Other Wife, The" (Vaughan Glaser, mgr.)—American, St. Louis, 24-30.  
"Penalty of Sin, The" (Robt. Campbell, mgr.)—Majestic, Buffalo, 25-30.  
"Path of Folly" (Vance & Sullivan, mgrs.)—Lyceum, Pittsburgh, 25-30.  
"Peg o' My Heart"—Knickerbocker, Philadelphia, 25-30.  
"Rolling Stones" (Clark Ross, mgr.)—Bronx, New York, 25-30.  
Thurston, Howard (Geo. H. Nicolai, mgr.)—G. O. H., Youngstown, O., 25-30.  
"Texas" (Jake Lieberman, mgr.)—G. O. H., Brooklyn, 25-30.  
"That Other Woman"—Majestic, Jersey City, N. J., 25-30.  
Joe Welch (M. Jacobs, mgr.)—Castle Sq., Boston, 25-30.  
"While the City Sleeps" (Edwin Clifford, mgr.)—Bijou, Birmingham, Ala., 25-30.  
"Woman He Married, The" (Max Spiegel, mgr.)—Garden, Kansas City, 24-30.  
"Which One Shall I Marry?" (J. J. Howard, mgr.)—Lyceum, Detroit, 24-30.

## BOSTON OPERA MAY BE HALTED.

## RABINOFF MUST SEE HAMMERSTEIN ABOUT THE LEXINGTON.

Max Rabinoff's Boston Opera Company may or may not be heard in October in New York. It all depends on Oscar Hammerstein, whose legal proceedings against the foreclosure action of the Manhattan Life Insurance Company have effectively held up the bookings which have been made.

During the contemplated bookings of the Manhattan Opera House last Spring, Rabinoff and Hammerstein entered into a contract. When Hammerstein leased the house to Morris Gest he canceled the contract. Thereupon the Boston impresario secured his bookings at the Lexington through the Manhattan Life Co. on the chance that the differences between Hammerstein and the insurance company would be patched up.

The matter is now pending in the Supreme Court, and Rabinoff, meanwhile, must depend on the grace of Hammerstein for his New York season.

## NEW ONE BY HAVES.

Pendleton and Powers open in Albany next week in a specially written vehicle furnished by Jean Haves, entitled "Romeo and Juliet Jr." The offering is a distinct novelty in the way of numbers and talk.

## PHILADELPHIA.

There was a mid-season appearance to the downtown houses last week. The holdover attractions were big successes and did splendid business. The new openings are: Julia Sanderson, in "Sybil," at the Forrest, and "The House of Glass," at the Garrick.

FORREST (Nixon & Zimmerman, mgrs.)—Julia Sanderson, Donald Bryan and Joe Cawthorn, in "Sybil," Sept. 25, for the first time locally.

GARRICK (Chas. C. Wansmaker, mgr.)—"The House of Glass" has its local premiere 25.

BROAD (Nixon & Zimmerman, mgrs.)—"The Two Junes" began second week 25.

LYRIC (Leonard Blumberg, mgr.)—Al. Jolson, in "Robinson Crusoe Jr.," started his final week 25.

ADELPHI (Leonard Blumberg, mgr.)—"Experience" started its fourth week 25.

CHESTNUT STREET OPERA HOUSE (McCarthy & McSwen, mgrs.)—"The Birth of a Nation" is in its second week.

WALNUT (Chas. S. Strakosh, mgr.)—"For the Man She Loved" 25-30.

KNICKERBOCKER (Wm. W. Miller, mgr.)—"Peg O' My Heart," for the first time at popular prices, 25.

ORPHEUM (Homer Lloyd, mgr.)—Herbert Clifton, in "Madame Spy," 25-30.

B. F. KEITH'S (H. T. Jordan, mgr.)—Adelaide and Hughes are the feature week of 25. Others are: Cecil Cunningham, Hugh Herbert and company, Emmett J. Welch, Gerard and Clark, Clark and Verdi, Gonne and Albert, the De Macos, Ernest Asorin and company, and moving pictures.

GRAND (W. D. Wegfarth, mgr.)—Bill 25-30: Harry English and company, Bobby Walther and company, Inglis and Redding, Cole, Russell and Davis, Maudie De Long, Kanazawa Japs, and moving pictures.

CROSS-KEYS (Jas. J. Springer, mgr.)—Svengali and Helento all week 25-30. For 25-27: Davis and Warren, Snowie Maybelle, "The Mysterious Will," North and Kelly, and Laypo and Benjamin. For 28-30: McDonald and Rowland, Nellie Monahan, Schwartz Bros. and company, Welners and Burk, and Gordon and Smith.

COLONIAL (Harry S. Smith, mgr.)—Bill 25-30: Rowland and Howland, June Mills, Cocla and Verdi, Three Falcons, Cohen and Young, Four Morocans, and moving pictures.

ALLEGHENY (James Harkins, mgr.)—For 25-27: Alfred White and company, Sheets and Eldert, Putnam and Lewis, and Clemense Bros. For 28-30: "A Morning in Hicksville," Chas. P. Rogers and company, Victrola and Hale, Drawee, Hambo and Frisco, Bernard and Bennett, and moving pictures.

KEYSTONE (M. W. Taylor, mgr.)—Bill 25-30: Marcelle, International Four, Mann and Warren, Hodge and Lowell, Hughes Musical Trio, Johnny Singer, and moving pictures.

NIXON (Fred Leopold, mgr.)—Bill 25-30: Carson and Willard, Farrell and James, Hewitt and Callan, Nancy Fair, Sam and Fred, and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—For 25-27: Lew Winsch and company, George Haines and company, Heider and Packer, and Wayne and Morris. For 28-30: Barney Williams and company, Gordon Trio, Ward and Van, Club Trio, and moving pictures.

GLOBE (Sabolosky & McGurk, mgr.)—Bill 25-30: "Sons of Abraham," Lambert and company, Berick and Hart, Kelly and Sawal, Baker, Lynn and company, Billy Kinkadd, Bixley and Lerner, Lillian Roberts, Bob Tip and company, the Lafayette, and moving pictures.

CASINO (W. M. Leslie, mgr.)—Joe Hurtig's Show 25-30.

GAYETY (Joe Howard, mgr.)—Girls From the Follies 25-30.

TROADERO (Robert Morrow, mgr.)—"The Record Breakers" 25 and week.

PEOPLE'S (Frank Abbot, mgr.)—"The Midnight Maidens" 25-30.

DUMONT'S (Frank Dumont, mgr.)—The bill last week was full of surprises. Pete Shaw, as a female impersonator, was a big success, while Vic Richards, Eddie Cassidy and Bennie Franklin were the prime favorites in the first part. The burlesques were timely and full of clean comedy.

STANLEY—Picturea "The Ashes of Embers" 25-30.

## SAN FRANCISCO.

COLUMBIA—Dark.

CORT—"The Birth of a Nation" week of Sept. 24.

ALCAZAR—Eva Lang, John Halliday and the stock company, in "Jerry," week of 25.

ORPHEUM—Bill 24-30: Nora Bayes, Balser Sisters, Webb and Burns, Demarest and Collette, Delro, Robert Dore and George Halperin, Bert Kalmar and Jessie Brown, Allan Dinehart and company, and Orpheum motion pictures.

EMPERESS—Bill 24-30: Arnold and Florence, Bromley and Pearson, Jack Levy and Girls, Lloyd Sabina and company, the Four Rubes, the Randalis, and cinematographs.

PANTAGES—Bill 24-30: Harry Coleman, Kimberly and Arnold, "A Night in the Park," the Melody Six, Karl Emmy's Pets, and moving pictures.

SELLS-FLOYD CIRCUS will exhibit at Central Park, for three days, beginning Oct. 6.

## CLIPPER POST OFFICE.

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Arville, Dorothy	Herbers, Florence	Phillips, Lena
Boddy, Treva	Holcom, Grace	Richard, Grace
Bertin, Lolo	Houston, Ruth	Rothe, Tina
Beever, Mrs.	Hutchison, Louise	Richardson Evelyn
Beresville, Mae	Jurkina, Rose	Ross, Della
Busch, Miss Billie	Jewell, Dot	Sinclair, Katherine
Butler Helen May	Joyce, Marion R.	St. Clair, Norene
Byron, Henrietta	King, Clara	Seelless, Miss M.
Bennett, Victoria	King, Rosie A.	Schaffer, Edith
Conboy, Margie	Leavitt, Jeanette W.	Sherlock, Dorothy
Curran, Anna V.	Long, Billie	Sullivan Mrs. Joe
Curran, Florence	Leonso, Mary	Snow, Miss
Carver, Mabel	La Salle, Babe	Stricker, Flossie
De Walt, Miss B.	LaBlanche Floeste	Stein, Clara
Dean, Hattie	Madison, Kattie	St. Clair, Rena
Deponal, Edna	Miller, Adah I.	Taylor, Edna
Dudley, Alice P.	May, Florence	Taylor, Lillian
Frey, Florence	Mason, Emma	Welch, Viola
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Bennett, J. Moy	Hayes, Jas. F.	Reilly, Fox
Brace, Al O.	Hallman, Billie	Reed, Mr. &
Bowcock, J. L.	Hodges, Louis H.	Rinaldo, Bruce
Brooks, Geo. V.	Haskell, Jack W.	Richardson, Harry
Carmy, Louis	Henry, S. W.	Richards, Dick
Collins, Arthur	Jones, Ray	Stellman, Wm. G.
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Clynes, Chas. O.	Kennedy, F. J.	Stanley, Harry
Cox, Fred W.	Lee, Geo. P.	Sn'th, W. H.
Chisholm, Chris	Lippman, B. H.	Sanford, Walter
Clifton, J. D.	Laubman, Karl	Stanley, Fred
Condel, Jack C.	Le Febvre, D. J.	Schrimf, E. F.
Conway, Nick	Lishwood, H. E.	Streeter, M. B.
Collins & De Wall	Linecum, L. G.	Sweet, Al C.
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Cook, Oscar F.	Logan, Clar. W.	Schmiede, W. W.
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Dampier, Fred	La Rose, Geo.	Urley, H. D.
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Febo, Joe	Martin, W.	Williams, Wm. A.
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# CHICAGO VAUDEVILLE.

## PALACE.

Considering the multitude of vaudeville houses in the Western metropolis, the Palace is drawing its share of the crowd, and at the Monday matinee a capacity house was in evidence.

D'Amour and Douglas, in a splendid equilibrist performance, held down opening position in good shape, closing with an excellent feature stunt.

The Primrose Four, in songs of the day, sang themselves into favor. The comedy of two of the boys had them "holding on." Eight songs were put over, with the audience asking for more. A good record for number two spot.

The Meyakos, that clever Japanese family, amused for twelve minutes with foreign material in American style. The youngsters sing and dance as a feature. One also performs capably on the violin.

Bonita and Lew Hearn, with comedy and songs, held down a feature position in great shape. Bonita was in fine voice and rendered several songs. Lew put over his comedy material and got the deserved results. The "Invisible Husband" stunt, familiar to burlesque, was responsible for Bonita making a curtain speech.

Dunbar's Eight White Hussars played and marched themselves into much favor. This act is one of the finest costumed in the business. All are capable musicians and render popular and classic airs.

Milt Collins told them all about the political situation in a humorous way and, as usual, scored. Milt was rather pointed in many of his remarks, a goodly share of the audience taking exception to them. However, all were told for amusement, the audience finally sending him off with several bows.

The dancing honors went to Ivan Bankoff, Lola Grille and company, presenting their excellently arranged routine of old and new dances. Madeline Harrison and Max Franke also came in for much comment.

Savoy and Brennan, the straight man and female impersonator, had them all fooled until the conclusion of their clever line of patter.

The International Girl gave a splendid posing act for closing position.

## MAJESTIC.

Along with the prosperous condition of the West, the Majestic, in the Southern portion of this city, is getting its share of the crowd.

The opening position was drawn by Rice, Elmer and Tom in a comedy bar act. They gave a well balanced performance, executing many hair raising stunts.

In number two spot, Schooler and Dickinson played and sang many popular tunes. Miss Dickinson sang in her usual rich soprano voice, and Dan contributed some worthy piano playing.

Milton and De Long Sisters, in their comedy skit pleased. The trio is doing the same act that it has used for some time, but the audience treated it as though it was new. Laughs came fast through the comedy efforts of De Long, with the girls doing their share with songs.

James H. Cullen made his re-appearance to vaudeville patrons with an up-to-date monologue. It's been some time since Jim has shown his wares in vaudeville, and the reception accorded him at this house demonstrated that he will be a welcome addition to the vaudeville ranks again.

Phyllis Nelson-Terry rendered "strictly English" entertainment, featuring the same songs and Shakespearean bits as revealed last year.

Hufford and Chain, with a talking act, called "By Request," topped off with several parodies, had no reason to complain of their reception. Both boys work lively and know how to send over material.

"The Frame Up," as acted by Claude Gillingwater and Julie Herne, is a classic. It's their newest offering and should meet with the same success as their last playlet. Mr. Gillingwater was at his best in a character lead, which fitted him like a glove. Miss Herne gave good assistance rounding out a splendid performance.

Wulle Solar, singing popular airs in different languages, and finishing with eccentric dancing, was a feature. Solar's original way in rendering numbers, "caught on" with the large audience. He showed many new dancing steps.

The Miniature Review, Jewell's Manikins, held them in, closing the show with an entirely new performance.

## KEDZIE.

(Sept. 21-23.)

One of the finest small time vaudeville bills ever presented in the city opened at the Kedzie Theatre with Marie and Billy Hart. They gave the show a great start. Miss Hart makes a beautiful sight in tights. E. J. Moore and his "plant" kept up the laughs with his burlesque magic. Moore can hold down any position on the big time that is not too important. Tilford, with his novelty ventriloquial offering, is a relief from the shop worn ventriloquists. He has a new and splendid idea, and how the big time let him get away is certainly a puzzle. He was the laughing hit of the show. Klass and Waiman, with their piano, accordion and violin, stopped proceedings. The boys used every popular song on the market. Natalie and Ferari, with their beautiful dancing act, closed the show.

## McVICKER'S.

Two headliners for the week are Rodney Ranow and Marie Nelson, in a playlet called "Conscience," and a racy musical comedy called "The Betting Betty." Percy Chapman and company, Olive Briscoe, the unusual comedienne; the McDonald Trio, Joe Roberts, Smith and Kaufman, and Hanlon, Dean and Hanlon are also on the bill.

## TWENTY-FIVE YEARS AGO.

L. J. OBERWORTH was advertising agent of the Windsor, Chicago.

A TEAM of elks broken to harness were being driven by Hattie Bernard Chase.

RUDOLPH ARONSON and OSCAR HAMMERSTEIN had a legal controversy over "Cavalleria Rusticana."

W. J. SCANLAN appeared in "Mavourneen" at the Fourteenth Street Theatre, New York. Nanette Comstock was in the cast.

"ROBIN HOOD" was produced for the first time in New York, with Tom Karl, H. C. Barnabee, W. H. McDonald, Caroline Hamilton, Jessie Bartlett Davis in the cast.

SOME PLAYS ON THE ROAD: "Dr. Bill," "Evangeline," "Great Metropolis," "Limited Mail," "Master and Man," "Oh, What a Night!" "Pearl of Pekin," "Texas Steer," "Thermidor," "Straight Tip," "Still Alarm," "Kidnapped," "Hustler."

GUY BAOS' MINSTRELS were touring New Hampshire.

The Martell Family of Bicyclists were with the Whallen & Martell Show.

HARRY BRUNELLE managed the Galety, Quebec.

## SINGER SUES.

Jack Singer has secured permission to give service by mail in his suit against Nellie Bryan and Emma Behman.

Singer alleges that he purchased the privilege of producing the Behman Show from the defendants for several seasons, and now declares that neither of them owned nor had any interest in the show, and seeks to be reimbursed for such money as he paid over.

## THE ROSE STOCK.

NEW ORLEANS, La., Sept. 23.

"Happy" Lew Rose, the hustling manager of the Lyric, arrived back in town 18, with his big burlesque company, thirty-five strong—which opens an indefinite stay 23, with a big matinee performance. "Billy" McIntyre, a big local favorite, heads the new company. Other notables among the roster are: "De Milo," Dacre, "L'Impossible," Frank Wakefield, Hope Stewart, Ruth Hoyt, Bert Jones, and Belle Costello.

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# SOUTH AMERICA IS PLAY STARVED.

## THEATRE MANAGERS SEEK ATTRACTIONS HERE.

### SHUBERTS PREPARING TO ENTER FIELD.

Through negotiations recently completed by the Messrs. Shubert to send "The Girl From Brazil" to South America, it was disclosed that the play shortage on the Southern continent is greater than ever before, and offers unusual opportunities to American producers. "The Girl From Brazil" is the first but probably will not be the last production that the Messrs. Shubert will dispatch to our sister republics.

Accustomed for many years to import attractions from European producing centres, theatrical managers of Buenos Aires, Rio Janeiro and other large cities of South America were at a loss whence to obtain vehicles to fill their expensive houses, when the war called a practical halt to producing by English, French and other theatrical men. For a time they endeavored to supply their own attractions, but, up to the present, natives of the South American republics have never distinguished themselves in the matter of theatrical production, and, accordingly, their efforts were not crowned with success.

The result is that, having tried unsuccessfully to provide their own attractions, managers of theatres throughout the entire continent are now turning to American producers for aid in keeping their houses open, and it is expected that "The Girl

From Brazil" will soon be only one of the first productions that agreed to invade the Southern climes.

A special company of "The Girl from Brazil" will be organized for the tour which is expected to open at the National Opera House, in Buenos Aires, in December. The work of organization is already under way, and the entire company will sail on a Lamport & Holt liner about the middle of November, according to present plans. Stops will be made at Santos, Montevideo, and other points on the way down.

Arrangements for the trip were made with the Messrs. Shubert by the directors of the National Opera House, in Buenos Aires, who are reported to be in communication with other producing and booking firms, also, in an effort to supply good attractions to the patrons of their houses. As described by them, South America is literally starving for theatrical attractions.

The Messrs. Shubert have been watching the South American situation for some time, and were well informed regarding its possibilities even before being approached by the Buenos Aires opera directors. If their first venture turns out as they expect it to other productions under their direction, including some of the Winter Garden shows, will be hurried Southward to fill the demand.

## MILLER LIKES SAN FRANCISCO.

### WILL MAKE THEATRICAL CENTRE OF THAT CITY HE DECLARES.

SAN FRANCISCO, Sept. 25.—Henry Miller has announced his determination to devote a third of each year in this city, producing new plays and duplicating New York successes, without waiting for Eastern producers to send them.

This plan of making San Francisco a play centre he is working out with Gottlieb & Marx, and will make all productions at the Columbia Theatre.

May, June, July and August have been selected as the months for the new producing company's occupancy at the Columbia.

## LOUIS KELSO KILLS HIMSELF.

### WELL KNOWN COMEDY ACTOR JUMPS IN FRONT OF SUBWAY TRAIN.

Louis Kelso, well known in the musical comedy and legitimate field for many years, threw himself in front of a Subway train last week, being killed instantly. Kelso was happily married and had recently forsaken the stage to tour the country in a series of lectures promoting efficiency propaganda. Kelso's is the second suicide within a short time of guests at a prominent uptown hostelry, as another performer ended his life there recently by throwing himself from the seventh floor of the building.

## SEGUROLA TURNS IMPRESARIO.

### FARRAR AND AMATO AMONG STARS FOR SPRING SEASON.

Andrés de Seguro, basso of the Metropolitan Opera Co., is to become an operatic impresario. His season will be for four weeks, and will begin May 4 at the Grand National Theatre, Havana. The date is arranged so that the singers can go directly to Cuba after the Metropolitan season closes in Atlanta.

Geraldine Farrar and Pasquale Amato are among the stars who have already signed contracts. It is expected that Giovanni Martinelli, tenor, and Giorgio Polacco, conductor of the Metropolitan, will also be members.

M. de Seguro has adopted the unusual plan of opening certain specified secondary roles in the repertoire to competition, and only American singers are eligible to enter the contest.

The opening opera will be "Un Ballo in Maschera," and on the second night Geraldine Farrar will make her debut in "Tosca."

## BIG ORCHESTRA TO CELEBRATE.

### PHILHARMONIC TO HOLD JUBILEE SEASON THIS YEAR

America's oldest orchestral organization, the Philharmonic Society, is now entering upon the seventy-fifth year of its existence, and announces the season 1916-1917 as its jubilee year. The celebrations consist of a series of performances to be given in January.

The Greater New York season of the Philharmonic will include twelve subscription concerts on Thursday evenings, sixteen Friday afternoons, four Saturday evenings and twelve Sunday afternoons, all subscription series at Carnegie Hall. In addition five Sunday afternoon concerts will be given in the Brooklyn Academy of Music.

Josef Stransky will begin his sixth season as conductor of the Philharmonic, and he will offer a number of novelties by both American and foreign composers. The soloists of the Philharmonic concerts will include: Josef Hofmann, Mischa Elman, Frances Alda, Ernest Schelling, Guilomar Novas, Alma Gluck, Percy Grainger, Theo Karle, Leo Scholz, Blenn Gerhardt, Julia Culp, Maximilian Pilzer, Carl Friedberg, Yolanda Mero, Efram Zimbalist and Margarete Matzenauer.

## "ANNABELLE" CAST.

The cast for "Good Gracious, Annabelle," a production of Arthur Hopkins, to be seen on Broadway in October, will include: Lola Fisher, May Vokes, Walter Hampden, Edwin Nicander, Edwin Holland, Walter Regan, Helen Lee, Ruth Harding, J. Palmer Collins, Roland Young, Harry C. Bradley, Willis Reed and Harry Ingram.

### AT THE NEW YORK THEATRES.

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Ballet | Minstrels | 1000 PEOPLE  
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**C. & H. CANDLER THEATRE.** W. 42d St. Eves., 8.15; Mats. Wed. and Sat. 2.15.

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A Drama by CYRIL HARCOURT, Author of "A Pair of Silk Stockings." "A Lady's Name, Etc."

**FULTON** W. 46th St. Eves. at 8.10  
Mats. Wed. & Sat. 2.20

## WILLIAM HARRIS JR. presents "ARMS AND THE MAN"

A Comedy by GRANT STEWART & ROBERT BAKER

**LONGACRE THEATRE.** 48th St. W. of Broadway. Evenings 8.20. Mats. Wed. & Sat. at 2.20.  
H. A. FRAZEE presents

## WILLIAM COLLIER IN A FARFARICAL COMEDY NOTHING BUT THE TRUTH

**EMPIRE** B'WAY & 40th ST. Eves., 8.15. Mats. Wed. & Sat. at 2.15.  
CHARLES FROHMAN, Manager  
CHARLES FROHMAN Presents

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## DEATHS

MEMORIAL ANNOUNCEMENTS inserted in this column, within black border, at \$3.50 an inch. Must reach us not later than Tuesday morning, ten A. M.

**Wright Huntington** (John H. Sillmann), actor, playwright and theatrical manager, dropped dead Sept. 21, in Cincinnati, where he had been appearing in "Experience." He was fifty years of age. Mr. Huntington had appeared in a considerable range of characters in support of the stars of that period, and acted for a time in A. M. Palmer's and Daniel Frohman's stock companies. While at the Lyceum, as leading man for E. H. Southern, he spoke the first lines of "The Dancing Girl" heard in this country. He later appeared at the old Standard, under the management of J. M. Hill, in "Capital," and was of the original American cast of "The Crust of Society." He also figured as a playwright and stage manager.

**Francis Carlyle**, well known actor, who appeared in many Broadway productions in leading heavy roles, died Sept. 16, at the home of his sister in Hartford, Conn., after a lingering illness. Mr. Carlyle was born in England forty-eight years ago, and came to this country when a boy. He made his stage debut at the age of eighteen, and among the plays in which he was prominent were "Clarice," David Belasco's productions of "Lord Chumley," at the old Lyceum, and "Under Two Flags" at the Garden; Charles Frohman's productions of "White Heather," "The Sporting Duchess" and "The Fatal Card." More recently he was a motion picture actor.

**Sidney Ayres**, an actor, died Sept. 9, at the home of his wife's parents in Oakland, Cal., following an illness of several months, due to nervous breakdown. Mr. Ayres started his theatrical career at the age of seventeen years, joining Lewis Morrison's Co., in a presentation of "Faust." He played many roles in different companies in the East, returning to Oakland six years ago, when he became leading man at Ye Liberty. Later he toured the Orpheum circuit with several of his own dramatic sketches, and from there went into the motion picture field. He is survived by his wife, one child and two sisters. Mr. Ayres was thirty-five years of age. Funeral was held Sept. 11.

**Samuel Merton Griffith**, an actor of the old school, died recently, at Mountain View Sanatorium, Tacoma, Wash., where he had been a patient for some time. His illness extended over a period of three years. Mr. Griffith and his wife, Lillian, played together for many years in stock companies. They were with Chase & Lister Co. for three seasons, and Mr. Griffith with Sam Shaw on his first trip to the Coast. Their last engagement was in 1915, with the Empress Theatre Co., in Tacoma. Besides his wife, Mr. Griffith is survived by a stepson.

**Joe Ferris**, a sideshow ticket seller, for many years with Ringling Bros.' Circus, died, suddenly, Sept. 3, at Cedar Rapids, Ia. He was conversing with some friends, and was stricken with apoplexy, dying within an hour after the stroke. The remains were cared for by the attaches and management of the circus, and interred in Cedar Rapids, Sept. 6. Mr. Ferris was forty-four years of age, and widely known in the circus field. He leaves a widow and son, and was a native of Bridgeport, Conn.

**May Kibbey** (May Collins), of the team of Kibbey and Kibbey, died, Sept. 7, at the American Hospital, Chicago. She was known throughout the middle Western and Southern States, and had been connected with stock companies in Detroit, Mich., and Atlanta, Ga. Her last stock engagement was with the John A. Hunt Repertory Co. She is survived by her husband, Lincoln J. Kibbey, now in advance of "The Movie Man," and a son. The remains were interred Sept. 11, in Arlington Cemetery, under the auspices of the Actors' Fund.

**Florence Reed**, a sister of the late Roland Reed, and herself well known to members of the theatrical profession, died Sept. 5, at her home in Philadelphia. In her youth she had appeared in a number of productions but had not been on the stage for many years. Among those who survive her are an older sister, Laura, Florence Reed, a niece, and E. B. Jack and Jule Reed, nephews; the last three named being prominent in the profession.

**James D. Moyes**, song writer, died Aug. 24, in St. Elizabeths Hospital, Boston, Mass. Among the successes Mr. Moyes wrote are "Wonderland," "Boston Town" and "Always Be True to the Girl That Loves You." He was a member of the Elks and Knights of Columbus. He is survived by a daughter, Mrs. Ella De Merritt.

**Harry Sellers**, at one time widely known theatrical manager, died Sept. 16, in Chicago, at the age of sixty-five years. Among the attractions under his direction were "My Partner" and Mrs. McKee Rankin. For many years he was a member of the theatrical firm of Chapman and Sellers.

**P. H. Beck**, well known as a bass player some years ago, died recently at his home in Grand Bay, Ala., where he and his wife have lived for several years. He was fifty-six years old. The burial services were conducted by the Masonic Lodge, of which he was an honorary member.

**Frank Galgon**, an actor, shot and killed himself Sept. 11 at Antigo, Wis., in the theatrical company's private car, after firing three bullets at Mrs. Helen Dunn, an actress, who refused to marry him. They formerly played together in "Uncle Tom's Cabin." Mrs. Dunn will recover.

**W. A. Norton**, a balloonist, was killed Sept. 4, at Murphysboro, Ill., when he fell 1,000 feet clinging to a parachute that failed to open. Norton used two parachutes. The first opened. He cut loose from this and fell to his death.

**Walter Eldridge**, an animal trainer, with Sparks' Circus, was killed Sept. 12, by "Mary," an elephant, at the close of the performance in Kingsport, Tenn.

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Bus. Man, who can play one Blue Shirt lead. If

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Ability, experience, wardrobe absolutely essential. Send photo, height, weight, age, lowest salary.

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Arthur Hoops, moving picture actor, died

Sept. 16, while crossing on the Queensboro

Bridge in a new automobile he had purchased

earlier in the day. For the past year Mr. Hoops

had been playing leads with Madame Petrova, for

the Metro Company. He won much praise for

his work in "The Eternal City." Mr. Hoops was

taken suddenly ill while crossing the bridge, and

died before his chauffeur could reach St. John's

Hospital, Long Island City. A brother, living in

Middletown, Conn., was notified, and came to New

York to make arrangements to have the body sent

to Chicago, in which city Hoops was born.

Fred B. Holmes, better known as "Happy"

Holmes, died Sept. 9, in Denver, Colo., after a

lengthy illness, from lung trouble. Mr. Holmes

had been in the show business for twenty or more

years, in the circus and carnival field. Among the

shows with which he traveled are Howe's Great

London, Famous Robinson, C. A. Wortham, Com T.

Kennedy and Tom W. Allen. Burial was in Denver

Cemetery, Sept. 11.

Peter Sadony, first bassoon player in the Bos-

ton Symphony Orchestra, died Sept. 19, in that

city, following an operation for appendicitis.

Bill Johnson, colored song writer and pro-

ducer of tablids for Norman Fredenwald, was

found dead on his porch in Chicago's South Side,

Sept. 12. He was a member of the vaudeville team

of Cole and Johnson. He leaves a widow and two

children penniless.

Frank Ouyé, Japanese aviator, was killed

Sept. 15, at Los Angeles, Cal., when a military type

tractor overturned one hundred feet in the air, as

he was endeavoring to effect a landing. His skull

was fractured by the fall.

"Shanty" O'Brien, an attache of the Ven-

dome Theatre, Nashville, Tenn., died in that city

Sept. 9, from apoplexy. He was a familiar figure

around the old Bijou, Grand and Vendome The-

atres.

Louis Kelso, comedy actor, committed suicide

by jumping in front of a moving subway train

Thursday morning, Sept. 21. Mr. Kelso was a

well known figure in musical comedy and in the

legitimate field.

Patric J. Kane, Irish comedian, aged fifty

years, died recently in this city, and the remains

were taken to Cincinnati and buried Thursday,

Sept. 14.

Wm. Fogarty, of Kirk and Fogarty, was killed

by a fall from the window of his hotel, Sept. 8.

Mrs. EDWARD McNISH, mother of Frank McNish,

passed away at her home in Bureau, Ill., Aug. 31,

in her eighty-sixth year. Her death was so sud-

den that her son, Frank, who resides in St. James,

L. I., could not reach there in time for her funeral,

which took place in Chicago. Her two daughters

were at her bedside when the end came. Mrs. E.

Bell and Mrs. B. Hagadon, her two daughters, and

her son, Frank, survive her.

Mrs. JENNIE HOEY, wife of the well known

vaudeville actor, Charles Hoey, of Hoey and Lee,

died, Sept. 13, at her home in Flatbush, Brooklyn,

after a brief illness. A daughter of thirteen sur-

vives. Funeral was held Sept. 15, and burial was

made in Evergreen Cemetery.

## CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of \$10 for one year (52 issues). A copy of The New York Clipper will be sent free to each advertiser while the advertisement is running.

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CHANGE IN PRICES

We beg to notify our customers and friends that owing to

the conditions surrounding the paper market, which

amounts almost to a famine, we have been compelled to

advance our prices. Notice is hereby given that all quo-

tations and price lists bearing date prior to Sept. 15, 1916,

are null and void, and are not the prices prevailing at

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# MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

## NATIONAL ASSOCIATION TAKES FIRM STAND ON CENSOR QUESTION.

### FILM MEN ADOPT RESOLUTION VOICING OPPOSITION TO ANY SORT OF GOVERNMENT REGULATION.

At last the film interests of the country represented by the National Association of the Moving Picture Industry, have evidenced a keen desire to get together and present a solid front to those would-be reformers, scheming politicians and general all 'round busy bodies, who would wreck the picture business, through the medium of drastic censorship laws.

At a meeting of the National Association, held in the Hotel Astor, New York City, last Friday afternoon, the question of the organization's attitude on censorship was decided once and for all.

Hereafter the many different minded factions of the industry must be bound by the sense of the National Association meeting's viewpoint as expressed in the following resolution: "Resolved, That it is the sense of the Board of Directors of the National Association of the Motion Picture Industry that we are opposed to the legal censoring of any motion pictures in any State or in the nation."

Among those who made speeches denouncing the principle of censorship was D. W. Griffith. The creator of "Intolerance" and "The Birth of a Nation" has suffered large financial losses in the past three years, due to the idiosyncrasies of local and State censor boards and his opinion of those who would practice this twentieth century form of intolerance was given in rather unmistakable terms. Mr. Griffith said in part:

"Once Federal censorship is established what power can break it? Who will stand a chance of arguing with the United States Government? Who would be able to object if the censors objected to Mary Pickford smoking a cigarette in the first act?"

"Seriously, gentlemen, I believe that Federal censorship means the end of the motion picture trade as an act, industry and form of speech. Not even the stage or the press could survive as forms of speech under Federal censorship. If we would use our weapons in fighting what censorship already exists instead of seeking to impose more burdens on ourselves, we would be doing the logical thing. There has been no concentrated effort to fight the evil, with the people behind the movement. Why not try that first and then, if necessary, go after Federal censorship? Personally, I shall devote my time in that event to chasing the sharks that have been infesting your shores. In California we have fought and defeated censorship. Why not fight it here on those lines instead of putting ourselves in a position where we will be hanged before we have committed a crime?"

Lee Ochs, Martin Littleton, Wm. A. Seabury, Adolph Zukor and several others also spoke against the establishment of any form of government censorship of pictures.

## POLITICAL FILM CAUSES ROW.

A fine little Donnybrook has been started over the introduction of religion into the presidential campaign via the medium of a two reel motion picture.

Hal Reid made the film which depicted President Wilson asleep at his desk, while a cut-back showed Villa and his bandits ravishing nuns and committing other unspeakable outrages down Mexico way.

The New York World, in an editorial, rapped the film so hard that the Republican campaign managers decided to eliminate the above mentioned objectionable scenes. The producer, Hal Reid, came in for an especially strong panning. While no names were mentioned, the New York daily pointed out the inconsistency of a man whose own record would hardly stand the spot light glare, placing the President of the United States in such an unfavorable light.

The film, in its revised form, will be used as Republican propaganda in the interests of Candidate Chas. E. Hughes, in the fortnight preceding election.

## "WHERE ARE MY CHILDREN?" BANNED.

The Universal's so-called uplift feature, "Where Are My Children?" has been finally banned in the State of Pennsylvania by a judicial decision rendered last week in the Philadelphia Court of Common Pleas.

Judge Audenreid in reviewing the case, which came before him as an appeal from the Penn. Censor Board's edict barring the film from the screens of the Keystone State, upheld the contention of the latter body, which designated the picture as one "tending to debase or corrupt morals."

## "IS ANY GIRL SAFE?" NOT IN NEW YORK, OPINES JUDGE.

"Is Any Girl Safe?" cannot be shown in New York City, according to the decision of Supreme Court Justice Cohalan. The feature with the alleged sociological uplift idea struck a snag when it was exhibited at the Maxine Elliott Theatre two weeks ago, in the form of an application for an injunction applied for by License Commissioner Bell.

The Anti Vice Film Co., who own the New York rights to the film, secured a temporary stay, but the picture was withdrawn pending a final decision in the matter.

Justice Cohalan's decision barring "Is Any Girl Safe," is based on Section 1140 of the Penal Law, which treats of "corruption of the morals of the public."

## SUING SHEEHAN FOR \$75,000.

Winnie Sheehan, general manager of the Fox Film Corporation was made the defendant in a breach of promise suit for \$75,000 last week. Julia Beaubien, a chorus girl, brought the action in the New York Supreme Court.

### PHYSIOC'S NEW CO.

Wray Physioc entered the magnate class last week. Wray has a new film company, of which he is the producing general, and the tidy little sum of \$250,000 to make pictures with. The home offices will be in New York, with manufacturing headquarters on the Coast.

### MISS WALKER RECOVERING.

Lillian Walker, who was recently injured in an auto accident, is recovering.

## MOROSCO MISQUOTED. PICTURE MAGNATE EXPLAINS.

In a recent edition of *The Green Book* Oliver Morosco, who has large film interests as well as important stage connections, was quoted as apparently saying that the picture business was on the wane. Furthermore, the general tone of the interview would seem to indicate that Mr. Morosco had a rather small opinion of the motion picture as a form of entertainment.

Now, according to Oliver Morosco, the foregoing is all wrong, and he has issued a statement, which follows, setting forth his real views:

"I have carefully gone over the article in *The Green Book*. A great many of the things quoted as coming from me staggered me quite a little. I do not believe the interviewer intended in any way to misquote me, but merely misunderstood me in several instances.

"My article was based on the moving pictures, and I stated emphatically to the interviewer that I thought the future of the moving picture business would depend upon the manner in which pictures would be made; that I thought the cheap class of feature moving picture films would not succeed as they had in the past, but that the high class, well constructed, well acted story would live forever; that I intended in our picture company to make our productions with as much merit and quality as I would the biggest production I made on the legitimate stage, and I would fight my own moving picture company with my dramatic productions throughout the country, not as an opposition, but in the making of same. In other words, that in the building of a play or the making of a picture I would try to make one outdo the other in artistic endeavor.

"I also said that the moving picture industry of the future would prove a 'survival of the fittest.' At no time did I intend to be quoted as saying that the high class picture or the worthy picture was on the decline. How foolhardy that would be of me, when I am in the picture business, making pictures for the public; and if you will take one clause in the article referred to I think it undoubtedly speaks for itself; I quote as follows:

"There will be a place and demand for photographs containing good stories, good acting, fine production and all that goes to make a good picture, and it will be the companies and producers capable of giving these pictures that will survive."

## CHRISTMAN DEFEATED.

The efforts of the M. P. E. League of America to defeat Senator W. T. Christman, who was a candidate for re-election at the State Primaries last week, were eminently successful.

Mr. Christman, who incurred the displeasure of the picture folk by his sponsorship of the Christman-Wheeler censorship measure about six months ago, was eliminated as a Senatorial possibility to the tune of four hundred votes, a small but nevertheless sufficient majority.

Theodore Douglas Robinson consequently will be the Republican candidate for Senator at the forthcoming November election. The District Robinson will represent, if elected, embraces the N. Y. State counties of Herkimer, Fulton, Lewis and Hamilton.

### O'BRIEN WITH METRO.

Jack O'Brien, who directed Mary Pickford's last four pictures, has been engaged by Metro. He will take charge of all of Emmy Whelen's future screen appearances.

### "KING LEAR" O. K.

"King Lear," the Thanhouser production, will be released through Pathe despite all rumors and reports to the contrary. The Pathe Exchange was said to have rejected the feature, but this report seems to have been ill founded.

THE OPENING FALL NUMBER OF THE CLIPPER WILL BE DATED OCTOBER 7.  
BE SURE TO ORDER YOUR COPY IN ADVANCE.



# FEATURE FILM REPORTS

## "DIANE OF THE FOLLIES."

FINE ARTS. FIVE REELS.  
Released Sept. 18. By Triangle.

### CAST:

Diane ..... Lillian Gish  
Phillips Christy ..... Sam De Grasse  
Don Livingston ..... Howard Gaye  
Marcia Christy ..... Lillian Langdon  
Jimmie Darcy ..... A. D. Sears  
Theatrical Manager ..... Wilbur Higby  
Butler ..... William De Vaul  
Bijou Christy ..... Wilhelmina Siegmund  
Girls from the Follies ..... Adele Clifton, Clara Morris, Helen Walcott, Grace Helms

STORY—Written by Granville Warwick. Modern problem play. Environment of musical comedy stage.

DIRECTION—By W. Christy Cabanne. Fine. ACTION—Full of interesting incidents of stage life.

SITUATIONS—Convincing dramatic situations. Good comedy relief.

ATMOSPHERE—Very realistic.

CONTINUITY—Not a break.

SUSPENSE—Well sustained.

DETAIL—Faithful in every sense of the word.

COSTUMES—Accurate.

PHOTOGRAPHY—Up to best standards.

LIGHTING—Good. Several particularly effective hits.

EXTERIORS—Right.

INTERIORS—Very good.

### REMARKS.

This is an excellent picture of a phase of stage life which will always interest a large portion of the public at large. The story concerns a Follies star, who marries a man of wealth and position. The lure of the footlights, however, is too strong to be denied, and the woman returns to the stage. There is a real touch of pathos here and there that should reach the hearts of any class of picture patrons, no matter how blasé they may be and the effect of the play as a whole is eminently pleasing when considered in the light of good entertainment.

In the all important matter of atmosphere Director Cabanne has more than accomplished what he set out to do, and is entitled to a special word of praise in that respect.

The acting, too, is of a very high order, artistic portrayals of more than passing merit being contributed by Lillian Gish, as the musical comedy star, and Sam De Grasse, who successfully interprets the role of the aristocratic husband.

Technically, the feature can hold its own with anything that Triangle has turned out in a long time. "Diane of the Follies" gives those who may be interested an intimate glimpse of the theatre. This is a point the enterprising exhibitor should bring out in exploiting the picture.

### BOX OFFICE VALUE.

Good three day attraction. Suitable for any class of house. While it treats of stage life and unhappy marriage, there is nothing in the action that might offend the most fastidious.

## HAWKS TRAVELING.

Wells Hawks, Mary Pickford's personal representative, started on a country wide trip last Saturday. He will drop in and have a chat with the city editors in Washington, Richmond, Atlanta, St. Louis, Kansas City, Chicago, Detroit, Cleveland, Cincinnati, and one or two out of town bergs.

The itinerary as laid out calls for a three months' tour.

## "Fairbanks at Best on Screen"

\*\*\* People who think they don't like motion pictures should see Douglas Fairbanks in "Manhattan Madness." If they derive no amusement from this merry farce-melodrama they are correct in supposing they are film blind.—Heywood Brown, N. Y. Tribune.

**Douglas Fairbanks**  
IN  
**"Manhattan Madness"**  
Triangle Film Corporation

## "THE FALL OF A NATION."

NATL. DRAMA CORP. SEVEN REELS.  
Released Sept. 25 By V. L. S. E.

STORY—National defense propaganda. Very bad story, poorly constructed, ridiculous in action, and lacking in elementary dramatic values. Written for screen by Thos. Dixon, author of "The Clansman," on which novel was founded "The Birth of a Nation."

DIRECTION—Bad throughout.

ACTION—Wearisome. Full of inconsistencies.

SITUATIONS—Silly.

THRILLS—Miss fire.

ATMOSPHERE—Poor.

CONTINUITY—Jagged. Story lacks sequence and

rambles along foolishly.

SUSPENSE—Absolutely lacking.

DETAIL—Bad.

COSTUMES—Accurate.

PHOTOGRAPHY—Fair.

LIGHTING—Average.

EXTERIORS—Several badly photographed.

INTERIORS—Unconvincing.

### REMARKS.

"The Fall of a Nation" is out and out propaganda. Possibly it was not intended as such by its author, the Rev. Thos. Dixon, but that is the impression it creates. According to the utterly impossible, ridiculous and rambling story America is away behind the times when it comes to defense. Maybe that is true, but the manner in which the picture goes about it does not tend to drive the alleged fact home with any sense of conviction. The average red blooded American, in the opinion of this reviewer, will rather resent the unfavorable light in which his native land is shown as a collective defender of its honor, homes, integrity and everything else a real patriot holds dear. "The Battle Cry of Peace" was bad enough in a production way, but its successor goes it one better in each department as a poorly staged and clumsily put together spectacle that never convinces for a second.

As a comedy "The Fall of a Nation" might be taken seriously. As a dramatic effort or a plea for preparedness it constitutes something more than its title would suggest, i. e., the fall of a feature.

### BOX OFFICE VALUE.

This might draw in the smaller towns. It is worth a one day trial at a price. "The Fall of a Nation" was a frost at the Liberty Theatre, New York, where it was put on for a run. The "run" was short lived, and the picture was yanked off in a hurry after it had played for a few weeks to small houses, largely consisting of "paper."

## "THE LITTLE LIAR."

FINE ARTS. FIVE REELS.  
Released Sept. 29. By Triangle.

### CAST:

Maggie ..... Mae Marsh  
Bobby ..... Robert Harron  
Fanny ..... Olga Gray  
Dick Slade ..... Carl Stockdale  
Boarding-house Keeper ..... Jenny Lee  
Maggie's Mother ..... Ruth Handforth  
Maggie's Father ..... Tom Wilson  
Matron of Jail ..... Loyola O'Connor

STORY—Written by Anita Loos for the screen. Melodrama, with essentially human characterizations.

DIRECTION—By Lloyd Ingraham. Splendid.

ACTION—Appealing. Every day life of the class of society the picture treats of is realistically placed before the spectator in plain terms.

SITUATIONS—Well played and properly constructed.

ATMOSPHERE—Good.

CONTINUITY—Even.

SUSPENSE—Strong. Good climaxes.

DETAIL—Right.

COSTUMES—Modern.

PHOTOGRAPHY—First class.

LIGHTING—Average.

EXTERIORS—Satisfactory.

INTERIORS—Will do.

### REMARKS.

The central character of this feature is so essentially human that it will surely appeal to the average spectator, who will immediately recall to mind some one of his circle of acquaintances possessed of the identical trait as the little girl in the story. This child of the lower strata of life is not vicious in any sense of the word, but she has one failing, if the truth will suffice, all well and good; on the contrary, should a lie be found necessary, she tells it glibly.

Mae Marsh is the little liar. That should be sufficient to make the picture interesting. Besides, the expressive Miss Marsh, we have the incomparable Robert Harron, in a likeable role, and a particularly efficient cast.

Technically, a good average production, "The Little Liar" is likewise an interesting dramatic study.

### BOX OFFICE VALUE.

Good two-day attraction. Advertise Mae Marsh. Feature suitable for middle class and best houses.

## BRONX EXHIBITORS' BALL.

The picture showmen of the Bronx, better known as the Cinema Exhibitors' League of America, will hold their fourth annual ball and reception at Hunt's Point Casino, One Hundred and Sixty-third Street and Southern Boulevard, Monday evening, Nov. 6. Several picture stars have already signified their intention of attending the affair.

## "THE WOLF WOMAN."

INCE. FIVE REELS.  
Released Sept. 25. By Triangle.

### CAST:

Lella Aradella ..... Louise Glaum  
Rex Waldron ..... Charles Ray  
John Morton ..... Howard Hickman  
Adele Harley ..... Marjory Temple  
Mrs. Waldron ..... Gertrude Claire  
Franklin Waldron ..... Wyndham Standing

STORY—Written for screen by C. Gardner Sullivan. Melodrama. Gripping story, relentlessly setting forth in no uncertain terms the evil that may be wrought by a wicked woman of the much abused screen vampire type.

DIRECTION—By Raymond West. Competent in every department.

ACTION—Gripping and realistically convincing.

SITUATIONS—Full of real dramatic intensity.

ATMOSPHERE—Great.

CONTINUITY—Perfect.

SUSPENSE—Very strong.

DETAIL—Nothing has been overlooked.

COSTUMES—Modern.

PHOTOGRAPHY—High class.

LIGHTING—Impressionistic.

EXTERIORS—Pleasing.

INTERIORS—Excellent.

### REMARKS.

"The Wolf Woman" presents that artistic delineator of adventures roles, Louise Glaum, in a part precisely suited to her exceedingly well developed screen talents. There are numerous vampires currently holding forth in pictures, but the subtlety of Miss Glaum's performance, as clearly and undisputedly evidenced in "The Wolf Woman," places her quite in a class by herself.

There is just one word which aptly describes Louise Glaum's work—class. She fairly radiates it in every movement of her sinuous figure and marvelously expressive face.

To be sure this picture play offers the artist superior opportunities, at the same time, however, these chances, in less able or experienced hands, might have been entirely overlooked.

Another point in her favor is the distinctive manner in which she wears clothes. Several creations are worn by the actress in "The Wolf Woman" of a nature so alluringly attractive that a mere man falteringly hesitates in describing the bizarre effect apparently so easily achieved.

There is more than the presence of Louise Glaum to make this Triangle drama exceptional. Chas. Ray, for instance, gives one of the best performances of his screen career, and Howard Hickman is seen to advantage in a characterization notable for a fine degree of repression. The entire cast is uniformly good, and the technical requirements of the production have received ample consideration.

### BOX OFFICE VALUE.

First class Triangle. Should make good three day attraction for smaller cities and profitable full week card for cities of over 100,000 population.

## HODKINSON PARAMOUNT MANAGER.

Kenneth Hodkinson has been appointed general manager of Paramount Pictures Corporation. He will make his headquarters at the concern's New York offices, on Fifth Avenue.

Mr. Hodkinson is a son of W. W. Hodkinson, former president of Paramount.

## Paramount Program

### FORTHCOMING PARAMOUNT PICTURES

VALENTINE GRANT IN  
"THE DAUGHTER OF  
MAC GREGOR"

Produced by Famous Players  
Film Co.

PAULINE FREDERICK IN  
"ASHES OF EMBERS"

Produced by Famous Players  
Film Co.

MAURICE & FLORENCE  
WALTON IN  
"THE QUEST OF LIFE"

Produced by Famous Players  
Film Co.

FAMOUS PLAYERS-LASKY  
CORY DRATION  
432 FIFTH AVENUE  
NEW YORK

ADOLPH ZUKOR  
ALFRED H. MACE  
JESSE L. LASKY



# FEATURE FILM REPORTS

## "WHERE LOVE LEADS."

FOX. FIVE REELS.

Released Sept. 18. By Fox Film Exchange.

**STORY**—Melodrama. Written for screen by Frank C. Griffin. Conventional movie story, with fair human interest values and ordinary heart interest.

**DIRECTION**—Satisfactory on the whole.

**ACTION**—Fairly interesting.

**SITUATIONS**—Rather trite.

**ATMOSPHERE**—O. K.

**CONTINUITY**—Even.

**SUSPENSE**—Fair.

**DETAIL**—All right.

**COSTUMES**—Modern.

**PHOTOGRAPHY**—Good.

**LIGHTING**—Average.

**EXTERIORS**—Passable.

**INTERIORS**—Ordinary.

### REMARKS.

"Where Love Leads" treats of the very familiar subject of international marriage. In this instance an American girl becomes the wife of an English nobleman, whose nobility only extends as far as his title and rarely enters into his attitude toward the every day matters of life. Of course, he treats his wife with scant consideration, but a lapse of seventeen years results in a happy ending with the American girl safe in the arms of her first sweetheart, a hard working newspaper reporter. Technically the production maintains a fair average throughout.

### BOX OFFICE VALUE.

One day attraction. Advertise Ormi Hawley. Middle class houses.

## "THE UPEHAVAL."

ROLFE. FIVE REELS.

Released Sept. 5. By Metro.

### CAST:

**YOUNG JIM GORDON**.....**LIONEL BARRYMORE**  
Joan Madison.....Marguerite Skirvin  
Jim Gordon Sr.....Franklin Hanna  
Henry Madison.....Edgar L. Davenport  
Benjamin Waters, editor of *The New American*,  
John H. Smiley  
Sidney Benson, pseudo reformer.....Paul Lawrence  
Alec, delegate from the Union.....James Malaidy  
Myles McCool.....Howard Truesdall  
Jerome Hendricks.....George Stevens  
Frank Wagner.....Frank Lyons  
Lisa Pike.....Myra Brook

**STORY**—Written for screen by Lawrence McCloskey. Modern melodrama of political intrigue. Good heart interest. Fair story as visualized, with occasional inconsistencies.

**SCENARIO**—By Lawrence McCloskey.

**DIRECTION**—By Chas. Horan. Good.

**ACTION**—Interesting though rather obvious.

**SITUATIONS**—Several good dramatic situations.

**ATMOSPHERE**—Good.

**CONTINUITY**—Story is always clear and coherent.

**SUSPENSE**—Well sustained.

**DETAIL**—Satisfactory on the whole.

**COSTUMES**—Modern.

**PHOTOGRAPHY**—Average.

**LIGHTING**—Fair.

**EXTERIORS**—Will do.

**INTERIORS**—O. K.

### REMARKS.

"The Upehaval" is a good feature because Lionel Barrymore and an excellent cast make it so. Without the presence of the above mentioned picture would be quite ordinary screen entertainment. It is always difficult to place the blame for any deficiencies a produced scenario may develop after it leaves the hands of the author, the latter unflinchingly putting it up to the director and the latter passing the buck, figuratively speaking, right back to the writer. To the innocent bystander it would seem in this case that both persons are at fault when certain inconsistencies of the action are noted.

As a whole, "The Upehaval" will pass acceptably, however, inasmuch as the general public is fortunately not inclined to go deeply into the whys and wherefors of production trivialities if the ensemble effect is satisfying.

### BOX OFFICE VALUE.

Two day attraction. Advertise Lionel Barrymore.

## CHAPLIN CHEERFUL GIVER.

Columns have been written anent the ultra conservatism of one Chas. Chaplin, champion comic of the flickering shadows, when it comes to spending money with any degree of reckless abandon. Some cynical scribes have even insinuated quite broadly that Charlie, of the humorous pedal extremities, perilously approached penuriousness in his careful editing of expenditures.

Be that as it may, however, we are pleased to set forth the comedian in a distinctly different light, information having percolated within the inner sanctum of this newspaper office, authentically stating that Chaplin has donated the following sums to charity: \$250 to the English Music Hall Ladies' Guild, \$125 to the Theatrical Ladies' Guild, \$125 to the Actors' Benevolent Fund, \$125 to the Actors' Orphanage Fund, and \$735 to the Variety Actors' Benevolent Institution. Looks as if Charlie was about due to lose that tightwad appellation, doesn't it?

## "THE LIGHT OF HAPPINESS."

COLUMBIA. FIVE REELS.

Released Sept. 4. By Metro.

**STORY**—Written for screen by John C. Collins. Melodrama. Environment of American small town, with its narrow minded viewpoint capably suggested.

**DIRECTION**—By John C. Collins. Very good, as far as atmosphere is concerned.

**ACTION**—Drags a little in spots.

**SITUATIONS**—Numerous interesting incidents, but only one or two strong situations.

**ATMOSPHERE**—Particularly realistic.

**CONTINUITY**—Even.

**SUSPENSE**—Not very strong.

**DETAIL**—Excellent.

**COSTUMES**—Right.

**PHOTOGRAPHY**—Good.

**LIGHTING**—Artistic.

**EXTERIORS**—Realistic backgrounds always in thorough accord with the action.

**INTERIORS**—Convincing.

### REMARKS.

This is a pleasing little tale, treating of the scandal monger proclivities of the typical small town inhabitants around whose everyday life the story revolves. The village parson takes it upon himself to care for an orphan girl, sadly in need of friendly aid. The gossips immediately get busy, and as a result, the kindly intentioned minister is boycotted.

Deciding that drastic action is necessary and justified, the militant preacher goes to the village tavern and personally administers a nifty thrashing to the youth who inspired the original slander. Not satisfied with showing the male gossip the error of his reputation destroying ways, the minister forces him to publicly retract his utterances and brand himself as an unqualified liar.

The action is a little slow in the beginning and sags occasionally thereafter, but the big situation coming toward the finish atones for this fault in no small degree. Technically the picture is up to the standard.

### BOX OFFICE VALUE.

Advertise Viola Dana and mention the fact that she created the role of the poor little rich girl in the original New York production of the above named stage play. Good two day attraction for any class of houses. Should draw especially strong in smaller cities where the characters will be readily recognized as familiar acquaintances.

## "THE DEVIL AT HIS ELBOW."

POPULAR PLAYERS. FIVE REELS.

Released Sept. 2. By Metro.

**STORY**—Preachment against the drink evil. Melodrama, written for screen by Aaron Hoffman.

**SCENARIO**—By Aaron Hoffman.

**DIRECTION**—By Burton L. King. Well produced picture.

**ACTION**—Highly interesting throughout.

**SITUATIONS**—Well constructed and possess the necessary punch.

**ATMOSPHERE**—Good.

**CONTINUITY**—Story is easy to follow.

**SUSPENSE**—Properly maintained.

**DETAIL**—Right.

**COSTUMES**—Modern.

**PHOTOGRAPHY**—Excellent.

**LIGHTING**—Effective.

**EXTERIORS**—Pleasing.

**INTERIORS**—Convincing.

### REMARKS.

The method employed in bringing out the point of this story reverts back to the good old tried and true dream idea. A civil engineer, who is strongly addicted to the comforts of the cup that cheers, falls asleep at his desk, and in the dream which ensues visualizes a most dire picture of the future, all the result of his seemingly uncontrollable weakness. While wrapped in the arms of Morpheus the man finds himself marrying a girl of the streets, who tries to accommodate herself to her changed environment but fails miserably.

During the course of the action the victim of the run demon becomes involved in an altercation with his wife and forgets his good manners so far as to choke the woman quite vigorously. At this point in the story the sleeper awakes, and having received a salutary lesson, resolves to alter his general deportment.

Convinced that the straight and narrow is the best path, our hero settles to connubial bliss with the girl he was engaged to all along. Let us hope he stuck to his plan of reformation and lived happily ever after. Dorothy Green, as the girl of the streets, gave a particularly striking performance. Clifford Bruce was the absorbently inclined hero, and acquitted himself with honor, never overplaying for a moment a role that offered easy opportunities in that direction. Technically the picture leaves nothing to be desired.

### BOX OFFICE VALUE.

Good three day attraction, suitable for any type of house or class of spectators. Advertise moral of story, bringing out its points thoroughly.

## SELIG TO MAKE 'WORLD'S SERIES FILMS.'

W. N. Selig is not particularly concerned regarding the ultimate contestants of the forthcoming World's Series Baseball Championship, that will be decided in October.

The Chicago film magnate decided to go out and capture a championship himself last week, and as a result perfected the final arrangements of a deal with August Herrmann, chairman of the National Baseball Commission, whereby the sole rights to film the games repose in Mr. Selig's inner vest pocket. Selig is understood to have paid \$25,000 for the picture privileges.

## "A WELSH SINGER."

TURNER FILMS. FIVE REELS.

Released Sept. 15. By Mutual.

### CAST:

**FLORENCE TURNER**  
Evan.....Henry Edwards  
Tom Pomfrey.....Campbell Gullan  
John Powys.....Malcolm Cherry  
Laisabeth Powys.....Una Venning  
**STORY**—Romantic heart interest drama. Welsh locale. Story is inconsistent and not particularly strong dramatically.  
**DIRECTION**—By Larry Trimble.  
**ACTION**—Interesting at times.  
**SITUATIONS**—Not always convincing.  
**ATMOSPHERE**—Very good.  
**CONTINUITY**—Even.  
**SUSPENSE**—Not overstrong.  
**DETAIL**—Good.  
**COSTUMES**—Accurate and picturesque.  
**STAR**—Florence Turner.  
**ACTING**—Cast includes: Henry Edwards, Malcolm Cherry and Una Venning, all capable players.

**PHOTOGRAPHY**—O. K.

**LIGHTING**—Will do.

**EXTERIORS**—Good.

**INTERIORS**—Good.

### REMARKS.

This is a picturesque scenic production which tells an ordinary story in an ordinary manner of visualization. Florence Turner has a host of friends among the movie fans of the country who have not forgotten her as the original female star of the films.

These former admirers of the ex-Vita star will find an average measure of entertainment in "A Welsh Singer," but it seems that if Miss Turner is to make new friendships by way of establishing herself again as a first line screen factor, that she might fit herself with better stories and arrange for more up-to-date producing facilities.

This feature was made in Wales and evidences foreign workmanship, although the director is an American.

One thing the fans will marvel at, and that is the everlasting youth Miss Turner seems to have been endowed with.

On the whole, "A Welsh Singer" can be rated as an average feature, and while not possessed of anything striking, should pass in the middle grade houses without any trouble.

### BOX OFFICE VALUE.

One day. Advertise Turner. Mention the picture's good scenic qualities.

## "MISTER 44."

YORKE. FIVE REELS.

Released Sept. 11. By Metro.

### CAST:

**JOHN STODDARD**.....**HAROLD LOCKWOOD**  
Sadie Hicks.....Mae Allison  
Eagle Eye.....Lester Cuneo  
Larry Livingston.....Franklin Hall  
Estelle Livingston.....Yonda Landowska  
Dick Westfall.....Henry Otto  
Mrs. Westfall.....Aleen Allen  
Mrs. Stoddard.....Belle Hutchison  
Ferguson.....Lee Arms

**STORY**—Written for screen by E. J. Rath. Modern drama. American and Canadian locale. Appealing and strongly developed heart interest.

**SCENARIO**—By Chas. H. Taylor.

**DIRECTION**—By Henry Otto. Excellent in every way.

**ACTION**—Furnishes very pleasing entertainment.

**SITUATIONS**—Well constructed, and properly played and directed.

**ATMOSPHERE**—Very good.

**CONTINUITY**—Well maintained.

**SUSPENSE**—Sufficient to hold the interest.

**DETAIL**—Right.

**COSTUMES**—Modern.

**PHOTOGRAPHY**—Good.

**LIGHTING**—Artistic.

**EXTERIORS**—The picture excels in this relation.

**INTERIORS**—In accord with the action.

### REMARKS.

"Mr. 44" is all about a New York working girl who yearned for the companionship of a real man, said specimen of the race to be able to swell the bosom of a size forty-four shirt.

Hitting on the rather unusual method of making her desire known by placing a note in the interior of one of the shirts turned by the factory in which she labored, the girl found the man of her youthful dreams, and eventually becomes Mrs. 44, but not until she had gone through a delightful series of adventures. Technically the production is satisfactory in every way, and the story is sufficiently out of the ordinary to add a pleasing touch of novelty.

### BOX OFFICE VALUE.

Advertise Harold Lockwood and Mae Allison. Good three day attraction for any class of house.

The Marcus Loew Circuit has booked the entire twenty episodes of the Consolidated Film Corporation's exciting serial, "The Crimson Stain Mystery." Spencer Sladdin, the modest little space grabber, we understand, had more than a wee bit to do with the consummation of the deal. Maurice Costello, starred in the mysterious serial, may be seen in person in the Loew houses in and around New York, providing a certain thing now hanging fire becomes a reality. Pah! More mystery.



# FEATURE FILM REPORTS

## "THE FEAR OF POVERTY."

THANHOUSER. FIVE REELS.

Released Sept. 11. By Pathe.

**STORY**—Modern problem play. Rather old fashioned preachment.  
**DIRECTION**—By Fred Sullivan. On the whole, good.  
**ACTION**—Stereotyped movie stuff that formerly made the single reel program "dramas" with a moral, so utterly wearisome and monotonous.  
**SITUATIONS**—Lacking in real dramatic values.  
**ATMOSPHERE**—Satisfactory.  
**CONTINUITY**—Even.  
**SUSPENSE**—Not particularly strong.  
**DETAIL**—Well taken care of.  
**COSTUMES**—Modern.  
**ACTING**—Average merit.  
**PHOTOGRAPHY**—Will pass.  
**LIGHTING**—Ordinary.  
**EXTERIORS**—Good.  
**INTERIORS**—Unconvincing sets.

### REMARKS.

"The Fear of Poverty" contains a story with a moral attached that used to be the delight of scenario editors when the movies were truly in their infancy. A spoiled daughter of wealthy parents marries for money instead of following the dictates of Cupid, and subsequently discovers that her idol is made of clay.

The husband turns out badly, of course, spending his time and money on women other than his wife, until financial difficulties present the only way out, which is suicide.

Another picture released last week contains almost the identical plot, except that the woman suicides. Technically the production is up to the average.

### BOX OFFICE VALUE.

Will do as one day attraction for smaller houses. Go easy on the advertising.

## "THE DAWN MAKER."

INCE. FIVE REELS.

Released Sept. 25. By Triangle.

**STORY**—Written for screen by C. Gardner Sullivan. Melodrama. American locale, with a suggestion at times of Canadian North woods.  
**DIRECTION**—By W. S. Hart. Director put on a well developed and coherent story, but missed a few details.  
**ACTION**—Very interesting.  
**SITUATIONS**—Entertaining. Have good dramatic values.  
**ATMOSPHERE**—Good in spots and indifferently suggested in others.  
**CONTINUITY**—Even.  
**SUSPENSE**—Strong.  
**DETAIL**—Fair.  
**COSTUMES**—Accurate.  
**PHOTOGRAPHY**—Good.  
**LIGHTING**—Excellent.  
**EXTERIORS**—Not always convincing. The Majority will pass acceptably.  
**INTERIORS**—Average.

### REMARKS.

"The Dawn Maker" presents Wm. S. Hart, in one of his favorite roles. Mr. Hart is always dependable and does not fall when it comes to a first class performance in this particular case. As the half-breed son of a Scotch father and Indian mother he cleverly evidences the conflicting vices and virtues of both races.

The story is dramatic and quite intense at times. Technically, while not quite up to Triangle's best standard, the production contains no drawback of a serious nature.

The titles are especially well worded, and whoever wrote them is entitled to a word of praise. As a whole this is an acceptable feature.

### BOX OFFICE VALUE.

Two day attraction. Advertise Hart.

## "THE SHINE GIRL."

THANHOUSER. FIVE REELS.

Released Aug. 31. By Pathe.

**STORY**—Melodrama. Constructed along elementary lines. Good thread of heart interest and considerable sympathetic appeal.  
**DIRECTION**—By William Parke. The director did his work well, in bringing to the fore the salient points of the story.  
**ACTION**—Holds the attention of the spectator.  
**SITUATIONS**—A trifle familiar, but the big moments are all made convincing, through the acting of a first rate cast.  
**ATMOSPHERE**—The atmosphere on the whole is excellent, with the scenes depicting slum life particularly effective.  
**CONTINUITY**—Story is coherently visualized.  
**SUSPENSE**—Not breath-holding by any means, but sufficiently strong in the climaxes and throughout the action to keep things moving nicely.  
**DETAIL**—Good.  
**COSTUMES**—Modern.  
**ACTING**—Wayne Arey and a little girl named Ethelmary Oakland are two members of a well balanced cast of players, whose performances merit special mention.  
**PHOTOGRAPHY**—Up to high class feature standards.  
**LIGHTING**—Several effective and really artistic lighting bits enhance the feature's scenic qualities.  
**EXTERIORS**—Good and fair.  
**INTERIORS**—Acceptable.

### REMARKS.

"The Shine Girl" treats of a typical waif of the movies, a la Mary Pickford's best liked character, who radiates sunshine and happiness to the best of her ability no matter what environment she finds herself in. The story is entertaining although rather trite. Technically it will pass muster.

The production is particularly fortunate in having an actress possessing the well developed talents of Gladys Hulette in the principal role. The supporting cast is also thoroughly acceptable.

### BOX OFFICE VALUE.

Advertise Gladys Hulette. Good two day attraction for middle grade houses. Bring out the optimistic and human interest qualities of the story.

## "THE JUNGLE CHILD."

INCE. FIVE REELS.

Released Sept. 25. By Triangle.

**STORY**—Written for screen by Monte Katterjohn. Modern problem play. Locale, South American wilderness and New York City. On the whole, a fair story very well produced.  
**DIRECTION**—By Walter Edwards. Excellent.  
**ACTION**—Full of life and color. South American Indian tribal life particularly well suggested.  
**SITUATIONS**—Well played.  
**ATMOSPHERE**—Very good.  
**CONTINUITY**—Even.  
**SUSPENSE**—Strong.  
**DETAIL**—Good.  
**COSTUMES**—Accurate.  
**Photography**—Excellent.  
**CAMERA WORK**—Good technical stuff.  
**LIGHTING**—Beautiful.  
**EXTERIORS**—Good.  
**INTERIORS**—Good.

### REMARKS.

"The Jungle Child" is a story composed of most familiar ingredients. For instance there is the "child of nature," this time planted in the aboriginal South American wilderness instead of the rather overdone "Canadian North Woods." Said child falls in love and becomes the wife of a New York society man, an unprincipled rogue by the way, who cares only for the property his better half possesses.

When the husband is disclosed in his true colors the dissatisfied wife solves the difficulties that confront her by the suicide route. Before taking this step Dorothy Dalton, who plays the role of the jungle child exceedingly well, performs a tribal dance that is decidedly interesting, and just a little bit torrid in its movements.

Technically the production is very good. Howard Hickman plays the part of the unscrupulous husband with a fine sense of characterization. Dorcas Matthews gives a picturesque touch to an adventuresome role without making it unduly vampish.

### BOX OFFICE VALUE.

This is a good Triangle, not in any sense great because of the conventionality of story and characters, but on the whole a film feature that should entertain the average movie fan.

Advertise Howard Hickman as the star of "Civilization," Ince's great masterpiece. Good two day attraction. Suitable for any type of house.

### CLARA K. YOUNG (HERSELF).

The billing, Clara Kimball Young (Herself) is being extensively used by the Greater New York Loew Circuit this week, the Selznick picture star having consented to appear at the local vaudeville theatres in person, as an added attraction to "The Common Law."

### MacHUGH IS BACK.

Arthur MacHugh has been re-appointed to the post of publicity purveyor for the B. S. Moss enterprises. Mack will hold forth in the Godfrey Building, and from that point of vantage bombard the news and trade papers with tall tales of his boss' activities.

## "THE EVIL WOMEN DO."

BLUEBIRD. FIVE REELS.

Released Sept. 25. By Blue Bird.

**STORY**—Adaptation of novel by Emil Gaboriau. Typical French melodrama, with very wicked adventures-vampire-villainous as central character.  
**DIRECTION**—By Rupert Julian. Bad.  
**ACTION**—Wild, inconsistent and on the whole dreary.  
**SITUATIONS**—Overdrawn melodrama.  
**ATMOSPHERE**—Never convinces for a moment.  
**CONTINUITY**—Rambling.  
**SUSPENSE**—Nothing like it.  
**DETAIL**—Very bad.  
**PHOTOGRAPHY**—Average.  
**LIGHTING**—Not at all good.  
**EXTERIORS**—O. K.  
**INTERIORS**—Very unconvincing looking sets.

### REMARKS.

The Bluebird Co. has turned out some prize packages in its short period of existence, but this one should receive the capital award, same to consist of a large leather medal with the words "awful" engraved thereon.

"The Evil Women Do" is one of those dreary novels with trite situations, obvious inconsistencies, and a villainous who, figuratively speaking, eats 'em alive. My, but she is wicked!

As a whole, the feature consists of very bad melodrama poorly produced and acted, and is about on a par with the State right stuff the market was afflicted with before the feature programs came into existence.

### BOX OFFICE VALUE.

Might pass in very small jitney houses. One day. Small advertising.

## "A WOMAN'S FIGHT."

POPULAR PLAYERS. FIVE REELS.

Released Sept. 1. By Pathe.

**STORY**—Modern problem play. Written for screen by Aaron Hoffman. Melodrama of elementary construction.  
**DIRECTION**—By Herbert Blache. On the whole good.  
**ACTION**—Rather dull.  
**SITUATIONS**—Conventional.  
**ATMOSPHERE**—Good.  
**CONTINUITY**—Uneven.  
**SUSPENSE**—Not very strong.  
**DETAIL**—Fair.  
**COSTUMES**—Modern.  
**PHOTOGRAPHY**—Good, bad and fair.  
**LIGHTING**—Ordinary.  
**EXTERIORS**—Unconvincing in several places.  
**INTERIORS**—Average merit.

### REMARKS.

"A Woman's Fight" is just an average movie feature that will pass in the smaller houses, but will more than likely become the subject of considerable adverse criticism in the better class theatres, should it at any time in its playing career happen to crash into big league company.


The fight in question treats of the laudable effort of a woman, who has been the mistress of a thief to win the respect of the community.

She becomes the wife of a minister, but her former criminal lover tries to blackmail her, and almost succeeds in placing his ex-compatriot in a compromising position. Failing to accomplish his fell purpose, Mr. Crook is conveniently killed off by the scenario writer, not, however, before he confesses his untoward actions.

Thurlof Bergen is the minister, and gives a very fine characterization. Geraldine O'Brien is the woman, and passes acceptably.

### BOX OFFICE VALUE.

One day. Small advertising. Suitable for middle grade and small houses.



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